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1918

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COMIC OPERA IN 3 ACTS,

FANTAZZA

—♦—BY♦—

FRANZ VON SUPPÉ

BOSTON:
OLIVER DITSON COMPANY.

NEW YORK: CHICAGO: PHILADELPHIA: BOSTON:
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ANNA BOLENA.....Donizetti	LINDA DI CHAMOUNIN.....Donizetti
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BARBIERE DI SIVIGLIA.....Rossini	LOW HARDS.....Verdi
BELLE HELENE.....Offenbach	LUCIA DI LAMMERMOORE.....Donizetti
BOHEMIAN GIRL (Zingari).....Bale	LUCRETIA BOGIA.....Donizetti
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CENERENTOLA (Cinderella).....Rossini	MARITANA.....Wallace
CRISPINO E LA COMARE.....Bisot	MARRIAGE OF FIGARO.....Mozart
CROWN DIAMONDS.....Auber	MARTHA.....Flotow
DAME BLANCHE.....Boieldieu	MARTINI (Polina).....Donizetti
DINORAH (Parson de Florent).....Meyerbeer	MASANELLO.....Auber
DON DI CEFALO.....Cagnoni	MASKED BALL.....Verdi
DON CARLOS.....Verdi	MEFISTOPHELE.....Belle
DON GIOVANNI.....Mozart	MEISTER SINGER.....Wagner
DON PASQUALE.....Donizetti	MIJUNO.....Thomas
ELISIRE D'AMORE.....Donizetti	NOEMA.....Bellini
ERNANI.....Verdi	OMBRA.....Flotow
ETOILE DU NORD.....Meyerbeer	ORPHEUS.....Offenbach
FATINIEZA.....Suppe	OTHELLO.....Rossini
FAUST.....Gounod	PERICHOLE.....Offenbach
FAYORITA.....Donizetti	PIRETA.....Bellini
FIDELIO.....Beethoven	PROPHETE.....Meyerbeer
FILLE DU MADAME ANGOOT.....Lecocq	FURIANI.....Bellini
FILLE DU REGIMENT.....Donizetti	GIUOLETTO.....Verdi
FLAI TO MAGGIU.....Mozart	ROBERT LE DIABLE.....Meyerbeer
FLEUR DE TH.....Hoffe	ROMEO AND JULIET.....Gounod
FLYING DUTCHMAN.....Wagner	ROMEO AND JULIET.....Bellini
FRA DIAVOLO.....Auber	ROSE OF CASTILE.....Bale
FREYSCHUTZ (DER).....Weber	SAFFO.....Pacini
GAZZA LADRA.....Rossini	SEMI RAMIDE.....Rossini
GENEVIEVE DE BRABANT.....Offenbach	SIEGFRIED.....Wagner
GIACONDA.....Ponchielli	SILVIAN VESPER.....Verdi
GIGOLE-GIGOLE.....Lecocq	SOMNAMBULA.....Bellini
GÖTTERDAEMERUNG.....Wagner	TANNHAUSER.....Wagner
GRAND DE CRESSA.....Offenbach	TRAVIATA.....Verdi
GRIMMONT.....Mercedante	TROVATORE.....Verdi
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MUGENOT.....Meyerbeer	WILLIAM TELL.....Rossini
	ZAMPA.....Herold

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ARGUMENT.

A HANDSOME and very youthful lieutenant of a Circassian regiment in the Russian army, named Vladimir Samoiloff, while masquerading in girl's dress, under the name of Fatinitza, is met by a rough old general, Count Timofey Kantchukoff, who falls violently to love with him. Vladimir extricates himself from this dilemma, and afterwards, in Odessa, meets the general's niece, the Princess Lydia Imanovna, whom he knows, only as Lydia; and the two form a romantic attachment. Hearing of this, the old general has the young officer transferred to the outposts of the Russian army on the Danube.

The piece opens with a scene in camp before Rustchuk. After some characteristic military scenes, during which Vladimir tells the story of his love for Lydia, an American newspaper special correspondent, Julian Hardy, the good genius of about everybody in the piece, is brought on by the Cossacks as a spy, but is recognized by Vladimir as an old friend. To relieve the *ennui* of camp-life, he proposes that they have some private theatricals,—a suggestion which is hailed with delight. Vladimir agrees to play the "leading lady;" and, while all the company has retired to dress for the rehearsal, Gen. Kantchukoff arrives unexpectedly. He pounces upon Julian, who escapes by showing his passport, and quite gets the better of the old general by his professional impudence. Vladimir then comes on in peasant-girl's attire, and is recognized by the general as his first and only love, Fatinitza. Then come the cadets, soldiers, and officers, disguised in all sorts of absurd costumes, to the great astonishment and intense rage of the general, who is, however, conciliated by the pretended Fatinitza, who coaxes him to let the offenders go. Glad to be left alone with his love, the general orders them off to drill; but his love-making is interrupted by the announcement of the arrival of his niece, the Princess Lydia, whose noble rank is thus first revealed to Vladimir, who fears recognition in his disguise. Complications are again smoothed over by the correspondent, who explains the resemblance by telling the princess that Fatinitza is her lover Vladimir's sister. The general commends Fatinitza to the princess and goes off to inspect the troops. A band of Bash-Bazouks then steal upon

the scene, surprise the Russian works, and capture the princess, Vladimir, and Julian; leaving the latter behind, however, to arrange for ransom for their captives. Just as they are going, the Russian troops return, but are prevented from firing upon the retreating Turks by the general, for fear that they "might hit Fatinitza!"

The second act shows us the harem of the reform Turk, Iszet Pasha, the governor of the Turkish fortress; and there are some comical scenes with his family of four wives. Vladimir, still in woman's guise, and Lydia are brought in as captives; and the Pasha announces to his four "better-halves" that he is about to add Lydia to their number, much to their vexation. Then comes Julian with the Russian sergeant Stepaan, to arrange for the release of the captives. The Pasha is willing to give up Fatinitza, but refuses to part with Lydia. Stepaan is despatched to carry the Pasha's terms to the general, with a secret message from Julian, telling how he can surprise the Turks with his army; Julian having obtained the knowledge from Vladimir, who, in a previous scene, has declared his identity to Lydia, and also to the four wives, whom he persuades to abet their escape. Julian is left as the guest of the Pasha, and the two have a very jolly time together. A "Karagözü" or Turkish shadow pantomime, is gotten up for the entertainment of the strangers; but it is given an unlooked-for conclusion by the arrival of the Russians, who come to rescue their friends.

The third act takes place in the general's summer palace, near Odessa. The princess has been promised by the general to a maimed and crippled old friend of his; but Julian arrives with Vladimir, and, through the ingenuity of the former, matters are smoothed over; and the general, who finds in the Fatinitza, whose coming he has been impatiently expecting, nothing but a veiled negress, bearing that name, is made to believe that the real Fatinitza has died of grief at her separation from him, and so he consents to the union of her brother Vladimir, whom she commits to his care in a parting letter with his niece.

CHARACTERS OF THE OPERA.

COUNT TIMOFEY GAVRILOVITCH KANTCHUKOFF,
Russian General.
PRINCESS LYDIA IMANOVNA *His Niece.*
ISZET PASHA. *Governor of the Turkish Fortress at Rustchuk.*
CAPTAIN VASIL STABAYEFF.
LIEUTENANT OSSIFF SAFONOFF.
IVAN.
NIKIFEAR.
FEDOR.
DIMITRI.
WASILL.
MICHALOFF.
CASIMIR.
GREGOR.

Cadets.

STEFANN *A Sergeant.*
VLADIMIR SAMILOFF. *Lieutenant of a Circassian Cavalry Regiment.*
JULIAN HARDY. *Special War Correspondent of the "New York Herald."*
HASAN BEY *Leader of a Squad of Bash-Bazouks.*
NURSIDAH.
ZULEIKA.
DIONA.
BESIKA.
MUSTAFA *Guardian of the Harem.*
VOIKA *A Bulgarian.*
HANNA *His Wife.*
A COSSACK.
A MILITARY COOK.

INDEX.

ACT I.

	Page
<i>PRELUDE</i>	5
<i>INTRODUCTION AND AIA</i> ("Who Goes There?")	8
<i>SUTLER'S SONG</i>	12
<i>CHORUS OF CADETS</i>	21
<i>DREAM SONG</i>	24
<i>REPORTER'S SONG</i>	30
<i>EXIT OF THE CADETS</i>	45
<i>THOUSAND FIFES AND DRUMS</i> (BASS SOLO.)	51
<i>IF SHE WITH TRUE HEART</i> (DUET.)	56
<i>WHEN IN ROBES OF WHITE</i>	60
<i>SLEIGHING SONG</i>	63
<i>THERE'S A CLOISTER NEAR THE FIELD</i>	72
<i>NOW, UP, AWAY</i> (FINAL CHORUS OF FIRST ACT.)	82

ACT II.

<i>TOILET CHORUS</i>	108
<i>EXIT OF IZZET WITH HIS WIVES AND SLAVES</i>	120
<i>I FEAR TO THINK</i> (DUET.)	121
<i>IS IT A MAN?</i> (SEXTET.)	136
<i>EVERY AUTHOR IS AT BEGINNING</i> (DUET.)	154
<i>BELLS SO SILVERY</i> (BELL SEXTET.)	157
<i>TURKISH SHADOW PLAY AND SONG</i>	169

ACT III.

<i>BELL SONG</i>	182
<i>'TIS NOW THREE MONTHS</i> (DUET.)	188
<i>TO THIS LOVING HEART</i> (TRIO.)	194
<i>PRAISE AND HONORS HIGH</i> (FINAL CHORUS.)	210

MARZIALE MODERATO.

Introduction.

Introduction.

ff *pp* *f* *pp* *mf* *mf* *pp*

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BARBIERE DI SIVILLA.....	Rossini	LOMBARDI.....	Verdi
BELLE HELENE.....	Offenbach	LUCIA DI LAMMERMOOR.....	Donizetti
BOHEMIAN GIRL (Fingera).....	Balfo	LUCREZIA BORGIA.....	Donizetti
CAPULETTI E MONTECCHI (Romeo).....	Bellini	LUNA MILLER.....	Verdi
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CRISPINO E LA COMARE.....	Bilci	MARRIAGE OF FIGARO.....	Mosart
CROWN DIAMONDS.....	Auber	MAITRA.....	Tolow
DAME BLANCHE.....	Baldolou	MARTINI (Polluto).....	Donizetti
DINORAH (Fusion de Florelmel).....	Meyerbeer	MANANIELLO.....	Auber
DON DUCALO.....	Capucini	MARKED BAL.....	Verdi
DON CARLOS.....	Verdi	MEFISTOFELE.....	Balfo
DON GIOVANNI.....	Mosart	MEISTER SINGER.....	Wagner
DON PASQUALE.....	Donizetti	MIGNON.....	Thomas
ELISIRE D'AMORE.....	Donizetti	NOEMA.....	Bellini
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FAUST.....	Gounod	PERICHOLE.....	Offenbach
FAVORITA.....	Donizetti	PIRATA.....	Bellini
FIDELIO.....	Beethoven	PROPHET.....	Meyerbeer
FILLE DU MADAME ANGOE.....	Leoneq	PURITANI.....	Bellini
FILLE DU REGIMENT.....	Donizetti	RIGOLETTO.....	Verdi
FLAUTO MAGICO.....	Mosart	ROMEO LE DIABLE.....	Meyerbeer
FLEUR DE THIE.....	Hoffe	ROMEO AND JULIET.....	Gounod
FLYING DUTCHMAN.....	Wagner	ROSE OF CASTILE.....	Bellini
FRA DIAVOLO.....	Auber	ROSE OF CASTILE.....	Balfo
FREYSCHUTZ (DER).....	Wolfer	SAITO.....	Faetel
GAZZA LADDA.....	Rossini	SEMI-RAMIDE.....	Rossini
GENEVIEVE DE BRABANT.....	Offenbach	SIMPRIED.....	Wagner
GIACONDA.....	Faetel	SILVIAN VENTRES.....	Verdi
GIRCELE-GIROFLA.....	Leoneq	SONNAMBULA.....	Bellini
GÖTTEDÄMMERUNG.....	Wagner	TANNHAUSEN.....	Wagner
GRAND DEUDESSE.....	Offenbach	TRAVIATA.....	Verdi
GUIRLEMENTO.....	Mercadante	TRIVIA.....	Verdi
HIRELLA.....	Gounod	WALFIRE.....	Wagner
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STEPANN *A Sergeant.*
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INDEX.

ACT I.

	Page
<i>PRELUDE</i>	5
<i>INTRODUCTION AND AIA</i> ("WHO GOES THERE?")	8
<i>SUTLER'S SONG</i>	18
<i>CHORUS OF CADETS</i>	21
<i>DREAM SONG</i>	24
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<i>EXIT OF THE CADETS</i>	43
<i>THOUSAND FIFES AND DRUMS</i> (BASS SOLO.)	51
<i>IF SHE WITH TRUE HEART</i> (DUET.)	56
<i>WHEN IN ROBES OF WHITE</i>	60
<i>SLEIGHING SONG</i>	63
<i>THERE'S A CLOISTER NEAR THE FIELD</i>	79
<i>NOW, UP, AWAY</i> (FINAL CHORUS OF FIRST ACT.)	88

ACT II.

<i>TOILET CHORUS</i>	108
<i>EXIT OF IZZET WITH HIS WIVES AND SLAVES</i>	120
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<i>EVERY AUTHOR IS AT BEGINNING</i> (DUET.)	154
<i>BELLS SO SILVERY</i> (BELL SEXTET.)	157
<i>TURKISH SHADOW PLAY AND SONG</i>	169

ACT III.

<i>BELL SONG</i>	183
<i>'TIS NOW THREE MONTHS</i> (DUET.)	183
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FATINITZA.

FR. V. SUPPE.

MARZIALE MODERATO.

Introduction.

The musical score for the Introduction of 'Fatinitza' is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a forte (ff) dynamic in the treble and piano (pp) in the bass. The second system continues with piano (pp) and forte (f) dynamics. The third system features piano (pp) dynamics. The fourth system has mezzo-forte (mf) and piano (pp) dynamics. The fifth system ends with piano (pp) dynamics. The score includes various musical notations such as triplets, slurs, and dynamic markings.

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a series of chords and arpeggios. The second system continues with similar patterns. The third system includes a *pp* (pianissimo) marking. The fourth system features a *mf* (mezzo-forte) marking and a *p* (piano) marking. The fifth system concludes with a *f* (forte) marking. The page is numbered 6 at the top center.



FIRST ACT.

AT THE OUTPOSTS.

In the Russian camp on the Lower Danube. Winter. In the foreground, extreme left, a so-called "Chartak," or guard-house, on posts, the roof of which, like all other surrounding objects, is thickly covered with snow. A camp-fire blazes close by, and another is seen in an open trench further back. In this trench stands a cannon pointed outwards over the breastwork towards the background. A flag-staff, with the Russian flag. In the distance across the Danube, and a little to the left, in the red glow of early morning, is the city of Rustschuk, rising picturesquely from the river, with numerous minarets and domes. Illumination of the atmosphere in different localities is caused by the camp-fires of the Turkish barracks. These can be made realistic with a slight flicker, and located (where opportunities are offered) behind towering domes. The Danube is very broad, and decked with ice. On the adjacent banks of the river, and a little to the right, the Russian army is encamped; and a great number of camp-fires are blazing, which give the sky a reddish glow overhead. To heighten the effect generally, the atmosphere above must have a heavy hazy appearance, care being taken to have the horizon clear and distinct. In foreground, L., wooden barracks, a sutler's wagon, &c., all covered with snow. Firm, practicable steps to the Chartak,

which is surrounded by a sort of gallery. As the curtain rises, *Sergei Steipann* and soldiers of the Russian infantry and artillery are discovered. NOTE.—All the soldiers wear the regular Russian uniform (see photograph); and the winter time is denoted by furs, fur caps, heavy boots, gloves and mittens, blankets and shawls. *Steipann*, an instance (low comedian), wears a large, red plaid shawl, high boots lined with fur, mittens, &c. As the curtain rises, all persons seen asleep. The arms are stacked. *Steipann* sits near the camp-fire R., writing by the light of a lamp. Beyond, on the earth-works, stands a sentinel wrapped in a thick mantle, looking out towards *Rustschuk*. The foreground is dark. *Steipann* murmurs to himself over his writing. In the extreme distance, R., behind the wings is heard the cry, "Halt! who comes? The countersign!" Shortly after, the same call on the other side, L. *Steipann* grows attentive, looks at his watch, casts a glance towards a group of soldiers, who lie around the fire beyond closely wrapped in their blankets, which are covered with snow, rises impatiently, and gives one of the soldiers (a trumpeter) a poke with his foot. The soldiers jump up with signs of sudden awakening, and a sense of the cold. The trumpeter, whose helmet has fallen from his head, disclosing a woollen night-cap drawn over his ears, blows the *reville*, then exit R. A second and dejected trumpet answers behind wings R. Soldiers come pouring on to the stage.

WHO GOES THERE?

No. 1. *TEMPO ASSAI MODERATO.*

INTRODUCTION.

pp

Sya

Sya

(Curtain rises.)

GUARD. (In the right wing.)

Who goes there? At-ten-tion,
Halt, wer da? Patronille vor.
Chi va là, all'er-ta

(To the left wing.)

STEIFANN.

all I
bei!
stà!

Who goes there? at - tention all!
Ilait, wer da? *Patrouille vor-bei!*
Chi va là, all' èr - ta stà!

Get up!
Auf, auf!
Su, su!

Sra

Ho, there! yo la - zy knaves.
Ihr Faulenzer wacht auf,
O - là, poltroni o - là,

At - read - y day is here, hur - ry up, hur - ry
Der Morgen winkt schon hell, Tag - reveille, Tag - re-
è chiaro gio - rao già, lesà in piè, lesà in

cres.

up!
veille!
più,

The drum to wake is beating, To wake the trumpet
Ihr Tambour's ihr Trum-pet-er, wirbelt schmettes & Tagre
tambu - ro batti à sveglia, suona à sveglia trombet-

calls!
veille!
tier!

ff

rrr When the whist'ling winds I hear,
 rrr wenn der Nordwind pfeift und braust,
 rrr, quando il ven-to do fi-schiar,

mf fp

[illegible]

Triste.

Ten thous - and bombs! ah, what do-light! No
Pots Him - mel - türken Sapperment, dann
 per mil - le bombe, che plazer! No

Triste.

Rus - sian is he who feels it not a -
fühlt sich der Russ'in seinem E - le -
 Rus - so non è chi non lo sa go -

Triste.

a tempo.

right! *br...* *br...* *br...*
 dor! *br...* *br...* *br...*

a tempo. ff

TEMPO 1. Moderato.

p

rrrr! Those Ca - - dets, deuce take them, sleeping, From their beds they're not yet creeping! Heard they
 rrrr! Doch so stec-ken die Ca - det - ten, schnell her - aus, aus Eu - ren Bet - ten Schlaf! Ihr
 rrrr! Ma, che dia - vol! e i ca - det - ti, dor - mi - glo - ni fuor dal let - ti! Sta à ve-

TEMPO 1. Moderato.

p

(Is hit by a snowball.)

not the call that sounded? But what's this? what is this? I am confounded, what is
 noch? Ich will nicht hoffen! Was war das? Was war das? ich bin ge - traf - fen was ist
 -der non han sen - ti - to! Ch'è mai ciò! Ch'è mai ciò! io son col - pi - to, ch'è mai

colle voce.

p *fz* *fz* *fz* *fz*

Allegro.

STEIPANN.

14

(Cadeis steal on the stage, and Lombard STEIPANN with snowballs.)

this!
das!

cio' CAPEPS.
Spresati & Alti,

Too great a lib - er - ty it is
Die Drei - stig - keit geht doch zu weit.
Ma questa e' trop - pa li - ber - ta

to al -
Welch ein
so!

ha, ha, ha, ha, ha, ha, ha, ha, on your guard, come on! Now, bravely, puff, puff,
ha, ha, ha, ha, ha, ha, ha, ha, der Feind ist da vor - an! Nur sei - te, puff, puff,
ah, ah, ah, ah, ah, ah, ah, ah, in guardia sta, corriam! Da bea - vi, puff, puff,

low
Spass!

such a row,
Was soll das!

no,
Au!

Twould
sech!

to du - ty be ro -
na, wart ich krieg Euch
non posso in re - ri -

he's yielding,
Ihr Streiter
in - ro - sta

puff, puff,
puff, puff,
puff, puff,

He can re - sist us not much more, hur - rah!.....
der Sieg ist un - ser hat - tet Stand, hur - rah!.....
à noi re - si - ter non po - trà, ur - rà!.....

ules;
schon!

There, e - nough!
Seid doch klag!
ba - sta veb!

Come, be quit!
s'ist ge - nug!
basta er - su,

no,
au,
no,

He's yielding
Schon weicht er!
già co - de!

Puff puff,
Puff, puff,
Puff, puff,

come, onward,
Schon keuchter!
su dal - li

puff, puff,
puff, puff,
puff, puff,

Still on he goes in speedy
er - ti - rir, o uel - che
avanti an - cor in fuga ei

cres.

no, I for-sooth, will not sub-mit! Leave me a-lone, I yield me now, Oho 'gainst you
 au weh! Ich fleh' schon um Par-don Ich re-ti-riert! Last ab von mir! Last ab von
 no, già da-ver, non pos-so più! Smettete al-fin, m'arren-do già, m'arren-do

flight, For pi-ty aska the cow-ard wight! Ha, ha, ha, ha, he yields all
 schänd, der Fei-ge fleht schon um Par-don! Ha, ha, ha, ha, sich Feigling
 va, il vi-lo chio-de già pie-tà! Ah, ah, ah, ah, s'arren-do

assai.

all, I yield, and to your val-or bow! How-ev-er mine, It seems to me this may suf-
 mir; so viel ü-ber Einem ist zu viel! das ist zu viel! So hört doch auf mit Eurem
 già con-tr-u-no tut-ti, bel va-lor un bel va-lor! Mi par'al-tin che può bastar!

right! Ha, ha, ha, ha, what val-or bright!
 sich! Ha, ha, ha, ha, 'sist ja nur Schmei!
 già! Ah, ah, ah, ah, un bel va-lor!

-fice! hold up! hold up! It seems to me that
 Spici! Lass' ab, halt, halt! Ge-nug ist's jetzt schon
 -star! fiam! fiam! mi par che può ha-

Ha, ha, ha, ha, ha, ha, we've hurried him, and worried him, hur-rah!
 Ha, ha, ha, ha, ha, ha, Nur a-van-cirt, un bombardiert, hur-rah!
 Ah, ah, ah, ah, ah, ah, lo bombardiam, lo mitragliam, ur-ra!

This page contains five systems of musical notation for piano, arranged vertically. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings.

- System 1:** Features a series of chords and eighth notes in the right hand, and chords in the left hand. Accents (>) are placed over several notes.
- System 2:** Continues the pattern of chords and eighth notes. Accents (>) are present.
- System 3:** Includes a *pp* (pianissimo) dynamic marking in the middle of the system. Accents (>) are present.
- System 4:** Includes a *mf* (mezzo-forte) dynamic marking in the middle of the system, followed by a *p* (piano) marking. Accents (>) are present.
- System 5:** Ends with a *f* (forte) dynamic marking. Accents (>) are present.



FIRST ACT.

AT THE OUTPOSTS.

In the Russian camp on the Lower Danube. Winter. In the foreground, extreme left, a so-called "Chartaka," or guard-house, on posts, the roof of which, like all other surrounding objects, is thickly covered with snow. A camp-fire blazes close by, and another is seen in an open trench further back. In this trench stands a cannon pointed outwards over the breastwork towards the background. A flag-staff, with the Russian flag. In the distance across the Danube, and a little to the left, in the red glow of early morning, is the city of Rustschuk, rising picturesquely from the river, with numerous minarets and domes. Illumination of the atmosphere in different localities is caused by the camp-fires of the Turkish barracks. These can be made realistic with a slight flicker, and located (where opportunities are offered) behind towering domes. The Danube is very broad, and decked with ice. On the adjacent banks of the river, and a little to the right, the Russian army is encamped; and a great number of camp-fires are blazing, which give the sky a reddish glow overhead. To heighten the effect generally, the atmosphere above must have a heavy hazy appearance, care being taken to have the horizon clear and distinct. In foreground, L., wooden barracks, a sutler's wagon, &c., all covered with snow. Firm, practicable steps to the Chartaka,

which is surrounded by a sort of gallery. As the curtain rises, Sergt. Steipann and soldiers of the Russian infantry and artillery are discovered. NOTE.—All the soldiers wear the regular Russian uniform (see photograph); and the winter time is denoted by furs, fur caps, heavy boots, gloves and mittens, blankets and shawls. Steipann, for instance (low comedian), wears a large, red plaid shawl, high boots lined with fur, mittens, &c. As the curtain rises, all persons seen asleep. The arms are stacked. Steipann sits near the camp-fire R., writing by the light of a lantern. Beyond, on the earth-works, stands a sentinel wrapped in a thick mantle, looking out towards Rustschuk. The foreground is dark. Steipann murmurs to himself over his writing. In the extreme distance, R., behind the wings is heard the cry, "Halt! who comes? The counterattack!" Shortly after, the same call on the other side, L. Steipann grows attentive, looks at his watch, casts a glance towards a group of soldiers, who lie around the fire beyond closely wrapped in their blankets, which are covered with snow, rises impatiently, and gives one of the soldiers (a trumpeter) a poke with his foot. The soldiers jump up with signs of sudden awakening, and a sense of the cold. The trumpeter, whose helmet has fallen from his head, disclosing a woollen night-cap drawn over his ears, blows the *reville*, then exit R. A second and deeper-toned trumpet answers behind wings R. Soldiers come pouring on to the stage.

WHO GOES THERE?

No. 1. *TEMPO ASSAI MODERATO.*

INTRODUCTION.

pp

Sra

Sra

(Curtain rises.)

GUARD. (In the right wing.)

Who goes there? Ai-tou-tion,
Halt, uer da! Patronille vor-
Chi va là, nli' er-ta

(In the left wing.)

STEPPANN.

all! Who goes there? at - tention all! Get up!
 bei! Halt, wer da? Patronille vor-bei! Auf, auf!
 stà! Chi va là, all' èr - ta stà! Sù, su!

Sya

Ho, there! yo la - zy knaves. At - read - y day is here, hur - ry up, hur - ry
 Ihr Faulenzer wacht auf, der Morgen scheint schon hell, Tag - reveille, Tag - re-
 O - là, poltroni o - là, è chiaro gio - rao già, lesti in piè, lesti in

crs.

up! The drum to wake is beating, To wake the trumpet calls!
 weille! Ihr Tambour's ihr Trom-pet-er, wirbelt schmettet Tagre - - weille!
 piè, tambu - ru batti à sveglia, suona à sveglia trombet- tier!

ff

Up, ye cow-ards! where's your bearing?
 Hört ihr Schlingel, die Trom-pet-en
 Su pol-tro-ni, non son-ti-te!

Form in steadly, mar-tial
 Nehmt die Waffen! An-ge-
 Pronti in pto-di, fuori u-

bearing;
 treten!
 scite!

Up, be go-ing,
 Man-ler rührt euch
 Su ri-bal-di,

Late 'tis growing,
 und for-mirt euch!
 ch'è già tar-di!

How much more
 s'ist Tag-re-
 Oh quanto an-

noise
 veille!
 cor

must I de-vise
 Auf, auf ge-schwind,
 v'bò dà chiamar

To make you rise!
 der Dienst be-ginnt,
 per farvi al-zar!

dim.

p

rit When the whist'ling winds I hear, brist
rit, wenn der Nordwind pfeift und braust, brist
rit, quando il ven-to odo fi-schlar, brist

mf *fp*

rit, Blow as if to split the ear, brist
rit, um die Oh-ren schneidend saust, brist
rit, in ma-ni-le-ra d'as-sor-dar, brist

Pesante.

rit, Ten thou-sand bombe! ah, what delight! No Rus-sian is he who feels it not a-
rit, Pots Him-mel-türken Sapperment, dann fühlt sich der Russ'in seinem E-le-
rit, per mil-le bombe, che piacer! No Rus-so non è chi non lo sa go-

Pesante.

fff

a tempo.

right! *bravissimo* *bravissimo* *bravissimo*
 now! *bravissimo* *bravissimo* *bravissimo*
 dor! *bravissimo* *bravissimo* *bravissimo*

a tempo. ff

TEMPO 1. Moderato.

p

rit! Those Ca - - dets, deuce take them, sleeping, From their beds they're not yet creeping! Heard they
 rrrr! Doch wo stee-ken die Ca - det - ten, schnell her - aus, aus Eu - ren Bet - ten Schlaft ihr
 rit! Ma, ebe dia - voi! o i ca - det - ti, dor - mi - gliò - ni fuor dai let - ti! Stà à vo-

TEMPO 1. Moderato.

p

(Is hit by a snowball.)

not the call that sounded? But what's this? what is this? I am confounded, what is
 noch? Ich will nicht hoffen! Was war das? Was war das? ich bin ge - trof - fen was ist
 -der non han son - ti - to! Ch'è mai ciò! Ch'è mai ciò! io son col - pi - to, ch'è mai

colle voce.

p *fz* *fz* *fz* *fz*

Allegro.

STEPPANN.

(Cadets steal on the stage, and bombard STEPPANN with snowballs.)

14

this!
das!
ciò! CADETS.
Reprend & All.

Too great a lib-er-ty it is
Die Drei-stig-kei-geht doch zu weit.
Ma questa è trop-pa li-ber-tà

to al-
Welch ein
o no!

ha, ha, ha, ha, ha, ha, ha, be on your guard, come on! Now, bravely, puff, puff,
ha, ha, ha, ha, ha, ha, ha, der Feind ist vor-an! Nur sei-ter puff, puff,
ah, ah, ah, ah, ah, ah, ah, in guardia stà, corran! Da bra-vi, puff, puff,

low
Spass!
fir

such a row, no,
Was soll das! Au!
tal ar-dir no,

'Twould to du-ty be re-
weh! na, weari ich krieg Euch
no, non possola ve-ri-

he's yielding, puff, puff, he can re-sist us not much more, hur-rah!.....
Ihr Sträter puff, puff, der Sieg ist un-ser hal-tes Stand, hur-rah!.....
in-re-sta puff, puff, & noi re-si-ter non po-tra, ur-rà!.....

miss;
schon!
tä;

There, e-nough!
Seid doch klug!
ba-sta ve-h!

Come, be quit! ho,
ge-nug! au,
or mi, no,

He's yielding
Schon weicht er!
già co-do!

Puff, puff, come, onward, puff, puff,
Puff, puff, Schon keuchter! puff, puff,
Puff, puff, stà dal-li puff, puff,

Still on he goes in speedily
er-re-ti-rir, o wei-che
avanti an-cor in fuga ei

cres.

no, I for-sooth, will not sub-mit! Leave me a-lone, I yield me now, One 'gainst you
au trech! Ich fch' schon um Par-don Ich re- ti- rie! laßt ab von mir! *Lasst ab von*
no, già da-ver, non pos-so più! Smettete al-fìn, m'arren-do già, m'arren-do

flight, For pi-ty asks the cow-ard wight! Ha, ha, ha, ha, he yields all
schand, der Fei-ge ficht schon um Par-don! *Ha, ha, ha, ha, steh! Feigling*
và, il vi-lo chie-do già pie-tà! *Ah, ah, ah, ah, s'arren-do*

assai.

all, I yield, and to your val-or bow! How-ev-er mine, it seems to me this may suf-
mir; so viel ü-ber Einem ist zu viel! das ist zu viel! So hört doch auf mit Eurem
già con-tr' u-no tut-ti, bel va-lor un bel va-lor! Mi par' al-fìn che può bastar!

right! Ha, ha, ha, ha, what val-or bright!
sich! Ha, ha, ha, ha, 'sist ja nur Schnee!
già! Ah, ah, ah, ah, un bel va-lor!

-dee! hold up! hold up! It seems to me that
Spieß! Lasst ab, halt, halt! Ge-nug ist's jetzt schon
-stär! flümm! flümm! mi par che può ba-

Ha, ha, ha, ha, ha, ha, ha, we've hurried him, and worried him, hur-rah!.....
Ha, ha, ha, ha, ha, ha, ha, Nur a-ran-cist, un bombardiert hur-rah!
Ah, ah, ah, ah, ah, ah, ah, lo bombardiam, lo mitragliam, ur-ra!.....

fz ff

ALL CADETS (*singing*.) Ha, ha, ha! Hurrah!

OSIPP (*on balcony above*.) Hey there, you rogues!

IVAN (*to the others*.) The lieutenant! (*They form in line, military attitude. Salute.*) Good morning lieutenant!

ALL Good morning!

OSIPP (*descends slowly*.) Good morning! You are no longer in the academy, youngsters. Here, in the great military school before the enemy, you must leave off your boyish pranks.

IVAN. Beg pardon, lieutenant. We were only having a little fun.

OSIPP (*pleasantly*.) Well, I can't blame you; there is really little fun to be had here in the outposts before Rastobuk, looking out for these devilish Turks.

IVAN. Nothing to eat at that!

FEODOR. Nothing to drink!

NIKIPHAR. No balls!

WASELI. No theatres!

DIMITRI (*the youngest of all*.) No women!

OSIPP. Women! Why, Dimitri! You must be thinking of your nurse, your little fragment of a soldier!

(*all laugh*.)

DIMITRI. Oho! The Grand Duke is here at the Danube with forty-five thousand men. If I were not a whole man, then you would say, forty-four thousand nine hundred and ninety-nine and a half men; *argh* I am a whole man.

(*all laugh*.)

OSIPP. So, you whole man, reach us your brandy flask: mine is empty.

DIMITRI. Mine too! (*Music*.)

IVAN. Just in time! Here comes a sutler

(*Joyful commotion.*)

ALL A sutler! Brave!

(*The soldiers in the background utter cries of joy, and rush to meet VUJKA, who enters E.*)

VUJKA (*driving a dog-sled loaded with casks of liquor, baskets, and other sutler's wares. He repeats his call on entering. His wife shoves the sled from behind. Both have characteristic make-ups, gypsy-like costumes, feet wrapped in strips of cloth; ragged; very servile in manner.*)

ENTRANCE OF THE SUTLERS.

No. 2.

Moderato alla breve.

mf VUJKA.

Whis - key,
Wut - ki,
Wut - ki,

Whis - key, Whis - key here, who wants to buy, Health and strength it will sup - ply!
Wut - ki wenn die Fla-chen leer, Fut - ka bringi Euch Wut. ki her!
Wut - ki, chi ne vuol com-pra?, buono il sangue a - ri - sto - rar!

CHORUS OF CADETS AND SOLDIERS.

Whis - key, here's good Whis - key, Whiskey, gen - tle - men, who wants to
 Wut - ki, gu - ter Wut - ki, star - ker gu - ter Wut - ki mel - ne
 Wut - ki, pu - ro Wut - ki, Wut - ki, miei Si - guor' chi vuol com

f *f*

Whis - key, Whis - key,
 Wut - ki, Wut - ki,
 Wut - ki, Wut - ki,

f *f*

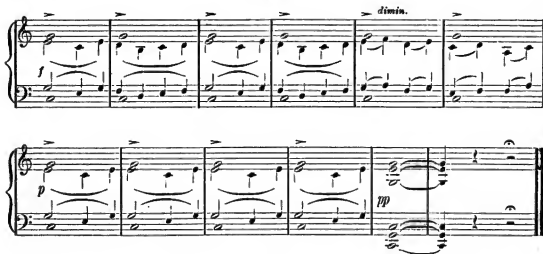
dimin.
dim.

buy!.....
 Herrn!.....
 prar!.....

(Dialog.)

p *pp*

Have you paid the wo-
 Yes, old fellow! (man?)
 Well then, all right!



(Soldiers surround the sled tumultuously; hold out their antennas. The women serves them. Music stops.)

OSIFF. Well, now, what are the Turks doing over there?

VUIKA. Me not know! me not know, Gospod (cunningly.) But, yes! Yesterday did the Turks try to come over the frozen Danube, and—hahaha! ice break!

OSIFF. So if the ice had not been weak, we should have had a surprise.

VUIKA. (Shrugs shoulders.) Surprise, Gospod, ah! Mealem—no courage, and only four hundred men.

DIMITRI. (murmurs.) So! Just double the strength of our pickets!

VUIKA. (aside.) Just what I wanted to know.

CAPT. VASIL (who has shortly before stepped out of the Chortakha, looked through the telescope, and then listened to the conversation. Severely.) Dimitri Fedorovich!

THE OTHERS. The captain! (Salute in unison.) Good morning, captain!

VASIL (as above.) Good morning! (To DIMITRI.) Three days' barrack arrest for talking too much.

DIMITRI. Captain!

VASIL. Not a word more. Right about—march!

(DIMITRI salutes, faces about, and disappears in barracks.)

VASIL. And this second of a gypsy may go home to the devil!

VUIKA. O Gospod! mercy—

VASIL. Away with him! (To the Soldiers.) Have you paid the women?

ALL. Yes, captain!

VASIL. So then—basta! (Music.)

(VUIKA is conducted off with his sled in the midst of a crowd. He cries out noisily in going.)

Colets and soldiers remain in background.

VASIL, who in the mean while has been looking through the spy-glass again demands.)

OSIFF. Twenty degrees below zero last night!

VASIL. (gaping.) It is devilish slow out here!

OSIFF. That is true!

(Both officers retire to the fire; each lights a pipe; then they rest themselves where Stepan has been writing, and begin a game of cards.)

STEFANN (comes forward mufing the air. The colets comes to foreground with him.)

Oh, I smell wutky!

IVAN (offers his flask.) Here, old Cartridge Case, have a drink.

THE OTHERS. (offering their antennas.) Drink! drink!

STEFANN. Slowly! slowly! Each man in his turn; order must be maintained. (Drinks from each antenna.)

VASIL (in the mean while at cards.) Ivan!

IVAN (answers.) Captain!

VASIL. How about breakfast? Who is officer of the day.

IVAN (in undertone.) Officer of the day?

FEDOR (in undertone.) Lieut. Vladimir!

IVAN (aloud.) Lieut. Vladimir!

VASIL (continuing his game.) Where in the devil is he?

FEDOR (undertone to Ivan.) In bed!

IVAN. In bed? We'll soon wake him! Our morning serenade at the academy!

(They go to the first shanty of the barracks, L., and begin in the tone of a nonsequential serenade.)

CHORUS OF CADETS AND SOLDIERS.

11

[illegible]

tschin ta ta ra, Ope wide your eyes, to-day's bright beams, And stop your snoring, and your dreams, *fff*
 tschin ta ta ra, o öf - ne doch die Äu - ge - lein, sonst müs - sen wir uns hei - ser schrein, *fff*
 tschin ta ta ra, spa - lan - ea alfin i va - gi ral o eho efiatar qui ei fa - ral, *fff*

tschin ta ta ra, wake up, wake up! *fff*
 tschin ta ta ra, wach auf, wach auf, *fff*
 tschin ta ta ra, ti do sta alfin, *fff*

tschin boom, tschin boom, tschin boom, tschin boom, tschin boom, tschin boom, ra ta ra ta ra, tschin boom, tschin boom,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, ra ta ra ta ra, tschin bum, tschin bum,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, ra ta ra ta ra, tschin bum, tschin bum,

tschin boom, tschin boom, tschin boom, tschin boom, tschin boom, tschin boom, tschin ta ta ra, tschin boom, tschin boom,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin ta ta ra, tschin bum, tschin bum,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin ta ta ra, tschin bum, tschin bum,

tschin boom, tschin boom, tschin boom, tschin boom, tschin,
tschin bum, tschin bum, tschin bum, tschin bum, tschin,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin,

Late it grows, late it grows, Ope your
wa - che auf, wa - che auf, uff - ne
 tar - di è già, tar - di è già, su spa -

tschin boom, tschin boom, tschin boom, tschin boom, tschin,
tschin bum, tschin bum, tschin bum, tschin bum, tschin,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin,

Late it grows, late it grows, Ope your
wa - che auf, wa - che auf, uff - ne
 tar - di è già, tar - di è già, su spa -

eyes to day's bright beams, And stop your snor - ing and your dreams.....
doch die Äu - ge - lein, sonst mü - ßen wir uns hei - ßer schrein.....
 - lan - ca i va - ghi ral o che aña - tar qui ei fa - ral.....

eyes to day's bright beams, And stop your snor - ing and your dreams.....
doch die Äu - ge - lein, sonst mü - ßen wir uns hei - ßer schrein.....
 - lan - ca i va - ghi ral o che aña - tar qui ei fa - ral.....

DREAM SONG.

No. 3a.

RECITATIVE.

[VLADIMIR enters from barracks, and shakes hands with his comrades.]

NOTE.—The lady who represents *Vladimir* can contribute much to a grateful and correct representation of the character if, in her external appearance in the first and third acts, she casts all feminine vanity aside. Short hair of a military cut; a brown, hardy hue of the face; a slightly-indicated downy mustache; a manly, energetic carriage; waist full; and a voice held deep as possible in speaking,—all these will promote the deception. The same may be said to the ladies who represent the cadets. When *Vladimir* is disguised as a girl, the man in disguise should be indicated by an awkward and angular carriage.

VLADIMIR.

Why, ah! why did you thus wake me! And rend from me such a sweet, en - chanting
Wa-rum muss- tet Ihr mich we - cken? *den sü - ssen Traum habt Ihr grausam mir ver-*
 Ah per - chò per - chò ave - gilar - mi, rapiste a me dolce uu sog - no incanta-

ALLEGRETTO.

dream! From my heart 'twill ne'er de - part!
scheucht! *Die Erin - rung bann' ich* kaum!
 - tor! *Soprani.* Ah *Fa - vrò per sempre in* cor!

CADETS. Fine, in - deed! but, why
AHL. *Wie ein Traum?* *Schlachtege -*
 Bel da - ver! *e per -*

That is fine! from his heart!
Wie ein Traum? *Träumtest Ruhm?*
 Bel - lo assai! sempre in cor!

For it was a dream of love! Yes, a dream that fan - cy
 Nein ein sü - sses Lie - bes - spiel! Ach ein hol - des En - gets -
 per - chò so - guò fù d'a - mor! È! un fan - tas - ma ama - lia -

so!
 wuh!
 chò!

Fair and mild!
 Schön und mild
 vago un fior!

of a wife!
 Wie, ein Weib!
 una ur - ri!

rallent.

wave,
 bild,
 tor!

Charm, that vis - ions thus un -
 Ach das Bild, das ihr ver -
 La leg - gia - dra ch'io so -

Go on, go on, in teu - der style, Describe your charming dream mean - while.
 Erzähl, erzähl, das ist char - mant, ach soleheim Traum ist in - tres - sant!
 Di su, di su, con va - go still, descriri !! so - guò tuo gon - tili!

f

pp

ANDANTINO CON MOTO.

fold, I may nev - er more be - hold! Her, to the air a -
 scheuch, sch' nie wie - der ich viel Sie, die ich nie darf
 gual for - se più non vo - drò mal! Lei, che non mi an -
 vi - sion! the face so
 was war dein Er -
 Gentil par - ven - za! Il

-round me, My lip dares not yet name;... But she whose charms have bound me, To
 nen - nen, für die im Her - zen - raum,.... ge - hei - me Flammen brin - nen, er -
 -co - ra il lab - bro non ar - di,.... co - lei che m'in - na mo - ra in
 beam - ing, Where pride and soft - ness met,.... A smile did send me, seem - ing Love's
 schei - nen, du standst vor mir so leicht,.... die Hand ruht in der Mei - nen, o
 vi - so so - a - volstimm e al - tier,.... bril - la - va d'un sor - ri - so d'a

Poco più animato. (with passion.)

me in vi - sions came. Sang she there With voice enchanting That caus'd my heart to move, And thro' with burning
 - schien vor mir im Traum! Sie sang ein Lied, mit Won - ne durchklang die Stimme mich,.... die Welt erhell - te
 so - guo m'ap - pa - rir! Sciolse la voce à un can - to, che m'incantava il cor,.... tutto io fremea d'a -
 mes - sage, ne'er for - get I felt the trembling pres - sure Of her soft hand in mine,.... Her breathing, soft and
 himm - lisch Traume - sicht, Als so aus nächster Nä - he dein Hauch mich traf, o Lust,.... durchströmte meine
 mo - re mes - sag - ger. Nel - la mia man' - ten - ti - a la ma - no sua tre - mar,.... il for - vi - do all -

love, Beneath her glances haunt - ing, She fill'd a cup with sparkling wine, and gave me, with a
 sich vor ih - res Bli - ckes Son - ne, Den Becher füll - te sie mit Wein, kreden - te mir, und
 more del guar - do suo all' in - can - to, Spun an - te un nap - poel - la cot - to, lo porse a
 fine I heard in fit - ful meas - ure, Our lips, one so - le de - siro alights, Our hearts, one sin - gle
 Brust ein wun - der - sü - ßes We - he, die An - gen wink - ten Lie - bes - gruss, die Lip - pen fan - den
 tar del sepo an - san - to u - di - a. Già l'ab - brin - cen - de un sol de - sir, già in un sol vo - to in

cres. e accel.

look divine; With ar - dent passion burn - ing, My lips approach'd it, yearning, A - las! O
 lud mich ein. Mit lie - be - durstigen Lip - pen, wolt' e - ben ich d'raus nip - pen, da ach! wie
 mi fi - sö. Treu an - to di de - si - o v'approssio il lab - bro mi - a, ahimè! Oh
 vow u - nites, The witchery of her glan - cea, A languor soft en - hances, A - las! O
 sich zum Kuss, schon wolt' ich dich um - fan - gen, du beb - test vor - ler Bangen, da ach! wie
 cor s'a - nir, già ro - ri - do il suo sguar do, è d'un languor ma - liar - do, ahimè! Oh

ALLEGRETTO.

for - - - tune ca - pri - - - cious! That mo - ment da - li - cious Was
 1. 2. scha - - - de, wie scha - - - de, im schön - sten Mo - ment ging der
 sor to in - co - stan - - - te, nel più dolce l' - stan - te il

ALLEGRETTO.

p

lost with the dream!
Traum schon zu End!
 so - guo a - va - ni!

O hap - less fate!
s'ist jam - mer - schad',
 oh rio de - stin!

GADETS.

What pi - . . . ty!
wie scha . . . de,
 Peo - ca . . . to,

what
 wie
 peo -

O hap - less fate!
s'ist jam - mer - schad'
 oh rio de - stin!

It van - . . . ish'd and
wie scha . . . de der
 il so - . . . guo il

cres.

pi . . . ty!
scha . . . de,
 ca . . . to,

It Ged. with the dream,
tm schön sten Mo - ment
 il so guo a - va - ni,

pf *f* *f*

Ah! It fled,
Jam mer - schad,
 ei a - va - ni,

pf *f* *f*

1st time.

Andantino con moto.

fled..... with the dream!
 Traum..... ging zu End!
 so - - - - - guo sva - ni!

VLADIMIR. O
 2. Wie
 Gen -

fled..... with the dream!
 Traum..... ging zu End!
 so - - - - - guo sva - ni!

Andantino con moto.

2d time.

fled..... with the dream!
 Traum..... ging zu End!
 so - - - - - guo sva - ni!

fled..... with the dream!
 Traum..... ging zu End!
 so - - - - - guo sva - ni!

VASIL (after finishing the game, comes forward with O'IFF. VLADIMIR salutes. VASIL salutes). You have been dreaming, Vladimir?
VLADIMIR. Yes. (A very deep sigh). Ah!!!
VASIL. A regular alarm-gun of a sigh. Are you in love? Hey?
(VLADIMIR gives a melancholy nod.)

VASIL. Who is the fair one?

VLADIMIR. I must keep the name a secret, Vasil!

DMITRI (thrusting his head out of the barrack door). His sweetheart's name is Lydia. I heard it in his sleep. (Disappears. The others laugh.)

VASIL. So her name is Lydia,—a stage name?

VLADIMIR (decidedly). Oh, no! she belongs to the aristocracy. (Relates.) While in Odessa I broke my ankle, in consequence of being thrown from my horse. The lady in question was driving past at the time; and in spite of the remonstrance of her companion, who called her Lydia Imanova, she took me into her

carriage, and brought me to my lodgings, whither she sent daily to ask after me. I had scarcely recovered when I was ordered here. Wherefore? And I have never been able to learn who

she was.

VASIL. You were placed under my command with the special remark, that an officer to the army, in high position, had requested you to be transferred because his ward had looked too deeply into your eyes!

VLADIMIR. The deuce!

OSTIPP. Poor fellow! banished to the outposts on account of your handsome eyes!

VLADIMIR (in exultation). And if there were only a skirmish here next in a while—a surprise from the enemy—some kind of occupation, but this—(A loud noise outside. The pickets call out, "To arms!") All hurry to grasp their weapons; the artilleryists hasten to the guns; the infantry form in line. A long roll of drums introduces the following.)

REPORTER'S SONG.

No. 4.

ALLEGRO.

STEPHEN.

What's that noise?
Was gibbs da
Qual ru - mor! Tenor!

Who can be
Man bringt ihm
Chi mal sa.

COSSACKS. { A spy, a spy,
Ein Spion, ein Spion!
Fub - blian, Fub - blian!
Bassi.

ALLEGRO.

JULIAN.

be?
schon!
- rai

Ah! wait while I ex - plain!
O mei - ne werthen Herrn,
Mi stinno ad as - col - tar!

We'll see, We'll see!
Folgt uns, folgt uns,
vâ lâl vâ lâl

He thinks we shall bo -
da gibt es kein Par -
ci pensi in - fi - noo -

JULIAN.

But all know who I am,
ich fol-ge Ihnen schon,
 ma sap-pia - no ch'lo son

You honor me too much, my
In - come - di - ven sie sich
 Ah, troppo onor Sig - no - ri

-Here,
-don!
 -chiar!

Thou art a cut-throat knave!
Euch Schurken kennt man schon
 tu sel un ma - soul - zou!

cres.

friends!
nicht!
 miet!

O, thank you for such fa - vors
Sie sind sehr gü - tig, dan - ke
 O gra - zio mil - le del fa -

f CADETS.

Let us hang him!
Du sollst hän - - gen,
 im - pie - car lo!

ff SOLDIERS & COSSACKS, STEPHEN col Tenor 1.

Thou art a spy that Turkey sends!
nur fort, nur fort, du schlaue Weht!
 de' tur - chi u - na spia tu sei! *Du sollst hän - - gen,*
 im - pie - car lo!

*Piu Moderato.*VLADIMIR. (*Introducing him.*)

-mir!
du!
-mir!

Ju - lia - no Golz, a wri - ter for the
Juli - an von Golz, ein deutscher Journa-
Giu - lia - no Golz, un va - li - do scrit-

Who in the deuce now can he be?
Sie kennen sich, sie ken - nen sich!
Chi diavo - lo può es - so - re!

*Piu moderato.**p*

JULIAN.

Press, by Russians much es-teemed!
lit, der sehr ge - fürchtet ist!
tor, del Rus - si gran fau - tor!

Employ - ers sent me hith - er, with the spe - cial mis - sion
Von mei - ner Re - dac - tion fährte ich hie - her ei - ne Mis -
Spaccia - to m'hanno qui con la mis - sion par - ti - co -

*p**pp*

trust - ed of ob - serv - ing and re - cord - ing all the deeds of war pro -
 sion, als nim - mer sat - ter Krie - ges - schau - plats Spe - ci - al - be - richt - er
 lar di os - ser - va - ro, re - gis - tra - re tut - til fat - ti del - la

colla voce.

- gress - ing; And 'tis thus you find me here, A war re - por - ter, by your
 stat - ter, wenn der Tit - tel scheint, zu gross, nennt mich kurz - weg Re - por - ter,
 guer - ra, co - al - chò quì ven - go h fa - ro il re - por - ter mi - li -

Piu moderato.

leave!
 bios.
 tar!

JULIAN.
Recit. ad libitum.

A re - por - ter, I pro -
 Ein Re - por - ter, ist ein
 Un re - por - ter, vel' di -

A re - por - ter! what is that? a re - por - ter! what is that?
 Ein Re - por - ter! was ist das? Ein Re - por - ter, was ist das?
 a re - por - ter! che vuol dir? Un re - por - ter! che vuol dir?

Piu moderato.

p

Allegretto Moderato.

- pose, Is a man, who all things knows. Stay, while I ex - plain. With my
 Mann, dem man nichts ver - ber - gen kann; hör'n Sie mich nur an: Das No-
 ro, egli è un uom che tut - to sa; stato ad a - scol - tar, col li-

note-book ev - ery-where. Always read - y, prompt and free, Here to - day, to - morrow there, Naught can
 tis - buch in der Hand, kein ich ü - ber - all mich aus, bin zu je - gli - chem Lo - kal ori - en-
 - bretto o - gnor trè man, sem-pro pron-to sempre in pùò og - gi quì, co - là do - man, nul - la

be unknown to me. Day by day I gath - er facts, Ev - ery i - tem that at - tracts And a -
 tirt gleich und, zu Haus! bin von Al - lem in - for - mirt, was den Le - ser in - tre - ssirt, dring in
 v'hà d'ignoto à me, in - for - ma - to di per di, d'o - gal cosa che al let - tor in - te -

- wakes the reader's mind, Seeking out, I al - ways find. Now with vig - or, oft with grace, But for
 je - den Zie - kel ein, ach er noch so ex - clu - sio. Zu er - fah - ren ein De - tail, bies ich
 res - so può de - star, nul - la puossi à me co - lar; or vee - men - to ed or gen - til, ma obiet-

falsehood find no place. In my di - a - ry you'll see Breathing ac - tu - al - i - ty, What has
tausend Kün - ste feil, bin bald loek und bin bald naic, a - ber in - mer ob - jek - tio. Was noch
 tivo o - gnoe lo stil, nel mio dia - rio so - lo v'ha pal - pi - tan - to atu - all - tà; quel che an-

scarcely yet occur'd, I compose and give it word. What the fu - ture still con - ceals, I set
nicht ganz de - ci - dirt, wird zu - sei - len com - bi - nirt, was noch nicht ganz po - si - tio, das er -
 cor non ac - ca - dè, lo com - binò lo dà per me, quel che co - la l'av - vo - uir l'in - do-

upright, on its heels. Things to come, I write, out - giv - ing Sonne one dead, who
raih' ich in - stinkig! Wenn ich Je - mand todt ver - kün - det, der sich noch ganz
 ci - no sui due piè! che se à vol - ten v - vien ch'io scri - va, mor - to un tal che ar

still is liv - ing, And, in my succeed-ing let - ter, Bring him to, and all goes
wohl de - fin - det, sci - der-ruf' ich's oh - ne Kummer. Freu - digst in der nächsten
 all - lo vi - va, af, nel nu - me - ro che vio - ne lo ro - su - sci - to o stà-

bet - ter, Here, to - day, to - mor - row, gone, Night and day still mov - ing
 Num - mer. Je - des di - stin - guir - te Paar, das ge - leit ich zum Al -
 be - no, og - gi qui, do - ma - ni il sempre in un - to notte e

on! There's no club, no bou - doir free, That can close its door to me! To the
 - tar. Wer in's bes - s'ren Je - seits zog, kriegst von mir 'nen Ne - kro - log! Spende
 di. Non v'ha club, non v'ha bou - doir, che si possa A me vie - tar! Col neo -

font with babes I go, At the al - tar kneel with brides, At the funerals with the dead; All of
 Hin - ter - bleib'nen Tröst, sprech beim Fest - ban - quet den Toast, sie - he auch Ge - walt - ler gar, wenn ge -
 nati al fon - te io vò, cog - li spo - si vo all' al - tar, vo col mor - ti al funeral, noto in -

good or ill I heed. Is one knighted at the court, Should some guilt - y wretch be hung, Both are
 born ein Drillingspaar; so Ver - dienst wird de - co - rirt, da er - fahr' ich es dröh'heit; auch kein
 somna il bene li mal, s'uno è fat - to cav - a - lier, o so un reo si deo impi - car, son due

things that find a tongue, In my lu - ti sul ro - port. Balls in sea - son I at - tend,
Selbstmord wird vollföhrt, *des - arm* *ich nicht weiss,* *Tän - ze* in der *Ball-Sai - son,*
 co - so che del par re - gi strare ó mio do - ver! Bal - lo e sal - to in car - ne - val

In bal - loons on high as - cend; Should a theft com - mit - ted be, Ere 'tis
steig' mit auf im Luft - bal - lon, *schreib' beim Raubmord im - mer nur:* Po - li -
 m'alzo in glo - bo pur ta - lur, e se av - vie - neun furto o - gnor, lo lo

known to po - lice, 'tis known to me! To the scenes of con - fla - grations, With the
sei, Po - li - sei ist auf der Spur! *Wer - de* *nach* *U -*
 io io so pria del que - stor! Corro al lus - go d'un in - cen - dio col - lo

en-giac - men I run, To pro - ceSSIONS and cre - mations, Fights or feasts, I see the fun. Meetings,
Pewersbrunn nicht faul, *schlucke Staub bei Pro - ces - sio - nen,* *fall beim Rennsport auch vom Gaul.* *Lie - der*
 pompe del pompier, crema - zioni e pro - ces - sio - ni tutti e fo - sto vo a vo - det. Meetings

rallent. poco a poco.

sermons, and fir-tations, Gay pa-roles il-lu-mi-na-tions, Ra-ces, dan-ces, rev-o-lu-tions, Thé-dan-ta-feln und Fe-ri-nen, Cou-ser-tis-ten, gro-s und klei-nen, und auch Damen vom The-a-ter, bin ich prediche e so-ra-te, a-sto publiche e-ra-ra-te, cor-so

Sra.

colla parte.

a tempo.

-sants, or ex-e-cu-tious!
Hci-fer Freund und Ra-ther!
-sants co-so-cu-zio-ni!

Thus to all in turn I go,
Weiss von je-den Stadtskan-dal
Da per tutto to me ne vo,

Sya.

a tempo.

fz

p

All I see, and all I know!
krie-ge Pfif-fe bei der Wahl,
tat-to-lo veg-go tat-to-lo so!

Pri-me don-ne! praise their
weiss, wer im Ge-mein-de-
Pri-me donne da euc-

art. Dancers! good advice [a-part! Ris-ing genius! give renown, Soon to see it tumble down! Notice
rath will ver-zich-ten auf's Mandat, kurz ein jeglich-es Malheur weiss ich, eh's geschieht vorher!
miar, bal-le-ri-neh con-sigliar, nuo-vi goul à pro-cla-mar, che poi veg-go tom-bo-lar! Re-gi

Notice

Al-le

Re-gi

profits and ap-pauses, Plead of con-cert-ists the causes, Singers' tri-nis, gains and loss-es, These have
 die-se tausend Din-ge recht ef-fekt-voll zu grup-pi-ren, mit drei Strichen in zwei Zei-len treffend
 strar ap-plau-sie il-schi, für re-clame pel con-cer-ti-sti, pel can-tan-tie far-ma ci-atl co-ne

p

part to my profes-sion, Writing ar-ti-cles, re-view-ing, And in-vent-ing oft at need- If of
 zu ehor-ac-tri-si-ren, Al-les a-mä-sant be-schrei-ben, no-ta-be-ne po-pu-lär, und siets
 son del mio mestro-ro, fare ar-ti-co-ffe rassegne e al bi-sognoun po'inven-tar per-chie

rallent assai.

faith 'tis wor-thy shew-ing, One to wonder at and heed! Ea-sy to find those
 bei der Wahr-heit blei-ben; ach das Lets-tre ist oft schwer! A-ber des-se-gen
 sien di fe-de-de-goe, nou e co-sa d'am-mi-rar! Fa-ci-le a per-der

Poco più animato.

pp

whose wits are stray-ing I But thus the jour-nal-ist is nev-er caught-
 nie-mals ver-le-gen, kun-dig und fin-dig ist der Pu-bli-
 la tra-moa-ta-na, il gior-na-il-sta no glam-mal non sist,

Mer - ry and stead - y - Wit - ty and read - y - Frank, and al - ways with good hu - mor
 schlag - fer - tig, spit - zig, lau - nig und wit - zig, oft wohl - et - seas dreist, doch stets voll
 vispo ed a - cu - to, pron - to edar - gu - to fran - co ed o - gior di buon u -

In faith, that's good! O - ri - gi -
 Jetzt, weiss man's klar! Er de - f -
 Bra - vo dar - ver! O ri - gi -

O -
 Er -
 O -

fraught. One, in short, whose trade, for - sooth! Is to knead with falsehood, truth. Wit, in a uni - ver - sal
 Geist, kurz ein Mensch der voll Ta - lent, Al - les weiss und Al - les kennt und auf Neu - ig - kei - ten
 -mor, Dunque un Tizio il cui me - stier è impa - star col falso il ver, un in - gegro u - ni - ver -

-nal, ses - qui - po - dal, py - ra - mi - dal, in fact, a
 nirt es auf ein Haar, le - gi - ti - mirt sich son - der -
 -nal, ses - qui - po - dal, pi - ra - mi - dal, à fondo in

-ri nai! in fact, a
 macht auf's Haar, uns Al les
 -ri gl. nai a fon do in

crps.

cres. assai. *f*

dress, Means a re - por - ter for the press. Who mingles truth with falsehood's lies, One day affirms, the next de -
brennt, das ist's, was man Re - por - ter nennt, der per - ma - nent in - tel - li - gent, als Op - ponent im E - le -
sal eo - co il re - por - ter da giornal. Che sà - impastar col falso il ver oggi af - ferma, doman ne -

know - - - - - lag youth! And hence we'll know, we here con -
bar; - - - - - Jetzt weis man im Mo - ment und aus dem
ve - - - - - ri - tà, lu ve - ri - tà or - mal al

cres. assai. *f*

cres. assai. *f*

-ness. This, full of jo - vial hap - pi - ness, Is a re - por - ter for the press.
ment, und im Moment Cor - res - pondent, das ist's was man Re - por - ter nennt!
gar, sciolto e leg - gar, franco e gio - vial eo - co il re - por - ter da gior - nal!

-fess What means "Re - por - ter for the press.".....
Fun *da* *ment* *was* *man* *Re - por - ter* *nennt!*.....
sà *quel* *che un* *re - por - ter* *fao* *dis -* *fai!*.....



VASIL. I beg your pardon, sir, for the extreme zeal of our Cossacks; but you can easily see—

JULIAN. I can easily see! Don't mention it, captain. I am charmed and delighted at their slight mistake.

VLADIMIR. How is that?

JULIAN. Why, my dear sir, it will make a glorious special for the press. [*Business with note-book.*] "Pursuit and capture of our special correspondent by Cossacks!" "Brave but futile resistance!" "Rough sons of the North!" "Tough little ponies of the Steppes!" "Long lances!" "Dragged away at a tearing gallop!" "Threatened with the knout!" [*Salutes VASIL.*] "Commander a cultivated officer." "Cardinal reception!" "Bountiful dinner," &c., &c. By Jove, sir, I can't do this adventure properly short of a column and a half.

VALDIMIR. You will have to leave out that "bountiful dinner," old fellow: we have hardly a thing to eat ourselves.

JULIAN. So much the better! What is the use of being war correspondent? Just wait for "The Herald" six weeks hence, and you will just wonder at the quantities of dainties you have set before me!

MILITARY COOK (*announces to STEIFANN, he to IVAN, he to OSIPP, and OSIPP to VASIL—all with stiff military salute.*) The *shtshee* is ready.

JULIAN (*to VLADIMIR*). Beg pardon, lieutenant; but what the deuce was it they said was ready?

VLADIMIR (*laughs*). The *shtshee*, our "bountiful dinner"!

JULIAN. (*Sneezes, makes comical contortions with his mouth, and pronounces the word with great exertion.*) Ah! so the *shtshee* is—?

VLADIMIR. A mixed-up mess of cabbage, beets, parsnips, gunpowder, mutton, &c. Between you and me, a dish for the dogs; but we have nothing else.

(*In background a corporal portions out the rations. The soldiers eat it with spoons from tin dishes.*)

JULIAN. Ah, thanks for your timely explanation! But tell me, can you drink *allahash* with this so-called "*shtshee*"?

VLADIMIR. If we only had some at hand, to be sure—

JULIAN. Well, I'm your man, then; for I happen to have two bottles in my bag. (*Goes to bag.*)

ALL OFFICERS (*joyfully*). *Allash! allash!*

(*JULIAN produces the bottles from his bag, and unwraps them carefully from fine, rose-colored tissue-paper.*)

VLADIMIR. Upon my word, friend, you are developing qualities which fill us all with the deepest respect (*The company separates into groups.*)

VASIL. What lucky star leads you to us?

JULIAN. This lucky star is called "journalistic enterprise." The editor wrote to me, "Are you observing the movements of the Turks?" Well, I have been observing the movements of the Turks through my field-glass.

VLADIMIR. And what kind of movements did they make?

JULIAN. I saw standing on the banks of the beautiful blue Danube—which happens to be green wherever I have seen it—a Moslem who was doing so (*business of hopping from one foot to another, slapping the arms together, and breathing between the fingers like a man half frozen.*)

VASIL. So you can simply write to your paper, "The Turks are freezing!"

JULIAN. Captain, how little you comprehend the descriptive powers of a "Herald" correspondent! I write, heavily underscored, "Postscript!—In consequence of personal observations, I am enabled to inform you that the Turkish army is in motion (*hope as before*), and is taking comprehensive measures (*slaps his arms together*) to defy the rigors of a winter campaign!"

VASIL. And in this way history is made! (*In the meanwhile all have grouped themselves. Officers and cadets are eating from drums, camp-stools, knapsacks, &c.*)

VASIL. Long live the "Herald" correspondent!

ALL. Hurrah!

DIMITRI (*looks out from barracks*). Ahem!

ALL. What's the matter?

DIMITRI. I haven't had a drop.

VASIL. Well, come out, you rogue! we will forgive you. (*introduces DIMITRI to JULIAN.*) Dimitri Fedorowitch, the most indiscreet goaling in camp.

JULIAN (*has seated himself*). Young man, indiscretion is a virtue which I appreciate highly. Let us be friends (*shaking hands*). And now, gentlemen, let merriment be the order of the day. How do you manage to divert the monotony of camp routine?

VLADIMIR. We eat, we drink; we drink and we sleep,—when the Turks will let us.

JULIAN. Well—and the ladies?

VASIL. With the exception of a few ancient gypsies we have not seen a woman of any sort for three months.

JULIAN. And amidst such a state of things can my friend Vladimir manage to exist?—he, a second Faublas, the hero of one of the most delicious adventures.

OSIPP (*ironically*). Ah! we understand—Lydia.

JULIAN (*not understanding*). Lydia! Lydia! To the best of my knowledge, her name was Katinka.

IVAN. And was formerly called Lydia? Incomprehensible!

VASIL. I find it very comprehensible. One is called Lydia; the other, Katinka.

OSIPP. So Katioka is another?

VLADIMIR (*bashfully*). Yes; Katinka is another.

ALL (*merrily*). Long live Katinka!

VASIL. Well, I should say you have made good use of your time! What was it about Katinka? Out with it!

JULIAN (*relating*). Katinka is the young wife of an aged diplomat,—a lady who regards marriage as a duet for *three* voices. One day—

VLADIMIR (*interrupting*). I must protect the lady from journalistic malice. One day she wrote to me (*cites the letter*), "My husband is going to London; I, to our estate in the Caucasus. My companion is ill and unable to go with me. Her position is not yet filled. I know a person whom I regard as adapted to the place. Will this person have the courage and love to share my loneliness with me?"

VASIL. Ah! I understand. By this person—

VLADIMIR. I was meant! I did not need a second hint, but donned feminine attire: was presented to the servants as Fatinitza, the new companion, and undertook the journey with the countess. On the evening of our arrival, a carriage rattled into the courtyard, and out of a tenfold fur cloak was unwrapped—

VASIL. Holy Petrovitch! the husband!

VLADIMIR. No! his brother,—an officer of high degree in the army, a uniformed polar bear in the rough,—who surprised us with the announcement of a long visit. To behold me, and to fall mortally in love with me, was the work of a moment with him.

VASIL. Then you must have looked devilish handsome as a girl.

VLADIMIR. So said the Polar Bear! He followed me as if demented. Fearful of discovery, I was compelled to flee. Fatinitza became Lieutenant Vladimir again. Such, comrades, was the end of the adventure with Katinka.

VASIL. What? The lad knows such stories as this, and keeps them to himself all this while! For shame, comrade! Why, garnished with all its details, this story might have whiled away an hour or so of our *ennui* here in camp.

JULIAN. The deuce! why don't you do as the French used to do in the Crimea, and improvise a theatre in camp?

IVAN. That would be sport!

ALL. Wouldn't it!

VASIL. A theatre without ladies!

JULIAN. Why, do you imagine the French used to have a tragedienne and a comical old woman detailed to every company? And, why (*with arms around VLADIMIR's waist, jestingly*), here we have the fair Fatinitza!

ALL (*one after the other*). Hurrah! So we have! Bravo! Now let us set about it!

VASIL. What! We get up such mummeries?

ALL (*surrounding him*). Yes, captain; we are so fearfully bored.

VASIL. Well then, go ahead.

ALL. Bravo! Hurrah!

VLADIMIR. But what shall we play?

JULIAN. I can help you out with that.

OSIPP. I'll wager he has a whole theatre *repertoire* in his bag,—at least a comedy.

JULIAN. You have guessed it. (*Takes a pamphlet from his bag.*)

VASIL. Queer provender!

JULIAN. Mere accident. A young dramatist presented me with a copy of his tragedy, in one act, "The Treacherous Postal Card, or the Letter-carrier's Revenge!"

VLADIMIR. A tragedy?

JULIAN. No comedy ever made me laugh so heartily as this tragedy. Now to work!

VLADIMIR. And I,—the leading lady,—what shall I wear?

VASIL. An old soldier's cloak and the cook's apron!

VLADIMIR. Oh, my feminine vanity could not stand that!

STEIPANN. I know just what you want. (*Runs to "Chartak" and brings out a well-filled gunny-bag.*) The soldiers found a Wallachian peasant girl's entire Sunday outfit in a deserted hut last week.

JULIAN. Good enough! So we can have our first full-dress rehearsal to-day; to-morrow the performance in the light of a dazzling snow illumination. A critical æsthetical notice of the same in the next "Herald."

OSIPP. I hope you will not take us down too hard.

JULIAN. No fear of that. (*Sortie.*)

EXIT OF THE CADETS.

No. 5.

Allegretto.

JULIAN.

Ea-sy to find those whose wits are straying, But thus the journalist is never caught,
f - ber desseegen niemals ver-le-gen kun-dig und fündig ist der Publi-cist,
 Fa-cile a per-der la tramonta-na il gloria-dia-ta no giam-mai non è,

mer-ry and stea-dy, Wit-ty and rea-dy, Frank and with pleas-ant hu-mor fraught!
sch - loqfertig, spit - zig, lau - nig und wit - zig, oft et - was dreist doch vol - ler Geist!
 vi - spo ed a cu - to prom - to ed ar-gu - to fran-co ed og - nor di buon u - mor!

Full Chorus and Cadets.

We
Die
E*p* SOLI. Cadets and very few of the Chorus.

In faith that's good!
Wohl an, fangt an!
 Bra - vo dav - ver!

Now to work
Schnell an's Werk
 Le-sti or-shu

Whole Chorus.

In faith that's good!
Wohl an, fangt an!
 Bra - vo dav - ver!

Now to work
Schnell an's Werk
 Le-sti or-shu

cres.

To li - bor now! Well then shut thou, First act - or
Wohlan fangt an! *Ihr spielt den Maun!* *Ihr den Ca-*
 All o - primo mal! dun - quo sa - ral tu il primo at -

must no more de - lay, There's much to do to - day! The parts we've yet to
Rai - len rasch co - piri, *stu - dirt und me - mo - rirt!* *dann fleis - sig nun pro -*
 duo - po non tar - dar, as - sai ci resta a far, lo par - ti da sta -

.... let us haste! no more time,....
seid be - reit! *Frisch an's Werk,....*
 com - in - elam! tem - po pih,....

bo STEIFANN.
lan! The Ty - rant, ho! The leader's part for me, The prompter here you
tor, *Ihr dem Ty - rann!* *Ich bin der lie - gi - seur* *Und ich bin der Souf.*
 tu il but - ta fuor, io faccio il di - ret - tor, lo fo'il sug - ge - ri -

con, The dress - es to try on, on,
birt, *und Kei - ne Zeit ver - lieri,*
 diar, gli a - bi - ti a pro - var, pro - var,

must wo waste,.... What a pleas - - - ant
Es ist Zeit, *Gut* *ist* *die* *ant*
 non perdiam,.... Ah, *che* *bei* *I* *pen*

FEDOR.

OSIFF.

see, I'll sing the ten - or high. And I'll the villan
fleur. *Ich mi - ne mit im Chor.* *Und ich der In - tri*
dit. *WASIL.* *Jo can - to da ten - or. IVAN.* *ed will ti - ran ea*

The old man I will be! In chorus - as sing I!
Ich stell den Va - ter vor! *Ich bin der Gouvi - rant!*
Joil vecchio go - ni - tor! *Nel coro io can - to - rò!*

thought A grand suo - cess will soon be
des *und si - cher ist uns cin Sue -*
sier, *un gran suo - cess so a - vren' dav -*

try. So good - bye, we're off... now.
quant, Nun stellt.... Euch zum Ab - marsch.
rò *Be - no* *ne,* *si va - da.*

wrought, So good - bye, we go... now. To devise, to arrange, to prepare! And
ces, Nun stellt.... Euch zum Ab - marsch. *Al - les geht ganz fu - mon, ganz samant Und*
ver, *Be - no* *ne,* *si va - da.* *a dispar, al - les - tir, pre - parat! E*

wrought, So good - bye, we go... now. All to pre
ces, Nun stellt.... Euch zum Ab - marsch. *Bald geht es*
ver, *Be - no* *ne,* *si va - da.* *a pro - pa*

Ped.

f

If an orches - tra should fail us, tchin ta ta ra ta, tchin ta ta ra, Our drum and trumpet will a - vail us!
Haben wir Mu - sik von Nöth - en, tchin ta ta ra ta, tchin ta ta ra, So nehmt die Trommeln und Trompe - ten
 Se d'orchestra abbiám di - fetto tchin ta ta ra ta, tchin ta ta ra, Vi ò un tambu - ro ed un trombet - to

f

- pare!
 los!
 rar!

tchin, ta ta ra ta, tchin, ta ta ra,
 tchin, ta ta ra ta, tchin, ta ta ra,
 tchin, ta ta ra ta, tchin, ta ta ra,

f

tchin, ta ta ra ta, tchin, ta ta ra, And he who don't applaud with zeal, Of bread and wa - ter be his meal rrrr
tchin, ta ta ra ta, tchin, ta ta ra, S'ind Jeder, der nicht applaudirt, mit fünf - und - zwanzig re - ga - lirt, rrrr
 tchin, ta ta ra ta, tchin, ta ta ra, co - lui che poco ap - plau - di - rà, à pane ed ac - qua al por - rà, rrrr

f

tchin ta ta ra ta, tchin ta ta ra,
 tchin ta ta ra ta, tchin ta ta ra,
 tchin ta ta ra ta, tchin ta ta ra,

of bread shall be, rrrr
 der wird ge - reichst, rrrr
 à pan sta - ra, rrrr

f

tsehin boom, tsehin boom, tsehin boom, tsehin boom, tsehin boom, tsehin boom, ra ta ra ta ra, tsehin boom, tsehin boom,
 tsehin bum, tsehin bum, tsehin bum, tsehin bum, tsehin bum, tsehin bum, ra ta ra ta ra, tsehin bum, tsehin bum,
 tsein bum, tsein bum, tsein bum, tsein bum, tsein bum, tsein bum, ra ta ra ta ra, tsein bum, tsein bum,

f

tsehin boom, tsehin boom, tsehin boom, tsehin boom, tsehin boom, tsehin boom, tsehin ta ta ra, tsehin boom, tsehin boom,
 tsehin bum, tsehin bum, tsehin bum, tsehin bum, tsehin bum, tsehin bum, tsehin ta ta ra, tsehin bum, tsehin bum,
 tsein bum, tsein bum, tsein bum, tsein bum, tsein bum, tsein bum, tsein ta ta ra, tsein bum, tsein bum,

f

tsehin boom, tsehin boom, tsehin boom, tsehin boom, tsehin, We are sure to suc - ceed, And far
 tsehin bum, tsehin bum, tsehin bum, tsehin bum, tsehin, Der Ap - plaus bleibt nicht aus, denn die
 tsein bum, tsein bum, tsein bum, tsein bum, tsein, Noi al vuol far, fu - ror, e per -

tsehin boom, tsehin boom, tsehin boom, tsehin boom, tsehin, We are sure to suc - ceed, And for
 tsehin bum, tsehin bum, tsehin bum, tsehin bum, tsehin, Der Ap - plaus bleibt nicht aus, denn die
 tsein bum, tsein bum, tsein bum, tsein bum, tsein, Noi al vuol far, fu - ror, e per -

this the whole troupe in ac - cord, Are li - censed to ap - plaud.....
 gan - se Com - pag - nie, die wird sur Cla - que com - man - dirt.....
 - ciò la trup - pa tutta av - rà con - so - gna d'ap - plau - dir.....

this the whole troupe in ac - cord, Are li - censed to ap - plaud.....
 gan - se Com - pag - nie, die wird sur Cla - que com - man - dirt.....
 - ciò la trup - pa tutta av - rà con - so - gna d'ap - plau - dir.....

(As foregoing.)

(All march to background imitating trumpets and drums, and disperse in various directions. All exit except the sentinels, who continue to gaze fixedly out towards Ruschuk. After a short pause, which is filled out by the instrumental music growing fainter and fainter, STEIFANN returns with the pamphlet in hand.)

STEIFANN (alone.) So I am to write of the parts in this cold! Errr! I must live up first. (Drinks.) So then! (Seats himself.) How shall I begin? (Reads.) "Scene first. So-and-so alone. She sits on a sofa bathed in tears—wet handkerchief"—if she doesn't get the rheumatics! (Reads.) "Lond. Here I have the portrait of my husband!" (Speaks) Ah, yes! It says *husd*—so it must be this way (gets.) "Here I have the portrait of my husband!" (Reads.) "As." (Speaks) A. S., A. S., what in the deuce does that mean!

—A. S. At Schnapps, perhaps. Y-a, yes! at Schnapps. Most natural thing in the world; the husband is at his schnapps. (Writes) "My husband at his schnapps." (Reads) "The more I see of my husband, the better I like my lover!" (Laughs) Ha, ha, ha! Pretty good! But! How cold! Must fire up again. (Takes his canteen.) What! empty so quick? Well, I must go and draw on my reserves. (Rises.) Husband at his schnapps! (Exit into Charlika.)

Gen. KANTCHUCKOFF is heard cursing and swearing violently in the distance. L. He enters, preceded by an adjutant and two Cossacks. He motions them back with angry gestures. They retire very seriously. L. KANTCHUCKOFF has short-curl, gray hair, red face, bluish red nose, and a stiff bristling moustache cut straight; is a caricature, but not too exaggerated. Has a knot in his head, which he continuously flourishes and snags.

THOUSAND FIFES AND DRUMS.

ARIA FOR BASSO.

ENTRANCE OF THE GENERALS.

Allegro marziale alla breve.

The musical score for the entrance of the generals is written for piano and violin. It consists of three systems of staves. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The tempo is marked 'Allegro marziale alla breve'. The key signature has one sharp (F#). The first system has six measures. The second system has six measures, with a forte (f) dynamic marking in the violin part. The third system has five measures, with a forte (f) dynamic marking in the piano part.

KANTSCHUKOFF.

Thousand fives and drums, and can - non ! Where are all the guards on du - ty !
 Him - mel, Bom - ben, E - le - ment ! Kein Of - fi - sier auf sei - nen Pos - ten !
 Mil - le pl - po ed un can - do - no, do - ve son le son - ti - nel - le !

The musical score for the aria 'Thousand Fives and Drums' by Kantschukoff is written for piano and violin. It consists of two systems of staves. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The tempo is marked 'Allegro marziale alla breve'. The key signature has one sharp (F#). The first system has six measures. The second system has six measures, with a forte (f) dynamic marking in the violin part.

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this the whole troupe in ac - cord, Are li - censed to ap - plaud.....
 - ciò la Com - pag - nie, die wird sur Cla - que com - man - dirt.....
 - ciò la trup - pa tutta av - rà con - so - gna d'ap - plau - dir.....

this the whole troupe in ac - cord, Are li - censed to ap - plaud.....
 - ciò la Com - pag - nie, die wird sur Cla - que com - man - dirt.....
 - ciò la trup - pa tutta av - rà con - so - gna d'ap - plau - dir.....

(As foregoing.)

(All march to background imitating trumpets and drums, and disperse in various directions. All exit except the servants, who continue to gaze fixedly out towards Rastchuk. After a short pause, which is filled out by the instrumental music growing fainter and fainter, STEIPANN returns with the pamphlet in hand.)

STEIPANN (alone). So I am to write of the parts in this cold! Brrr! I must fire up first. (Drinks.) So then! (Sings himself.) How shall I begin! (Reads.) "Scene first. Sossanna alone. She sits on a sofa bathed in tears—wet handkerchief!"—if she doesn't get the rheumatism! (Reads.) "Loud. Here I have the portrait of my husband!" (Sings.) Ah, yes! It says loud—so it must be this way (yells) "Here I have the portrait of my husband!" (Reads.) "As." (Speaks.) A. S., A. S., what in the deuce does that mean!

—A. S. At Schnappa, perhaps. Yea, yes! at Schnappa. Most natural thing in the world; the husband is at his schnappa. (Writes.) "My husband at his schnappa." (Reads.) "The more I see of my husband, the better I like my lover!" (Laughs.) Ha, ha, ha! Pretty good! Brr! How cold! Must fire up again. (Takes his canteen.) What's empty so quick! Well, I must go and draw on my reserves. (Rises.) Husband at his schnappa! (Exit into Chariska.)

Gen. KATSCHEKOFF is heard cursing and swearing violently in the distance, i. e. He enters, preceded by an adjutant and two Cossacks. He motions them back with angry gestures. They retire very seriously. KATSCHEKOFF has shorn, gray hair, red face, black-red nose, and a stiff bristling moustache cut straight; is a caricature, but not too exaggerated. Has a knot in his hand, which he continually flourishes and waves.

THOUSAND FIFES AND DRUMS.

ARIA FOR BASSO.

ENTRANCE OF THE GENERALS.

Allegro marziale alla breve.



KANTSCHUKOFF.

Thousand fifes and drums, and can - non ! Where are all the guards on du - ty !
 Him - mel, Bom - ben, E - le - ment ! Kein Of - fi - sier auf sei - nen Pos - ten !
 Mil - le pl - pe ed un can - no - ne, do - ve son le sen - ti - nel - le !

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cres. assai.

dress, Means a ro-por-ter for the press. Who mingles truth with falsehood's lies, One day affirms, the next de-
bunks, das ist's, was man Re-por-ter nennt, der per-ma-nent in-tel-li-gent, als Op-ponent im E-le-
sal eo-coil re-por-ter da giornal. Che sà-lmpastar col falso il ver oggi af-fermar, doman ne-

know - - - ing youth! And hence we'll know, we here con-
bar, - - - ri - tà, And man im Mo-ment und aus dem
ve - - - ri - tà, In ve-ri-tà or-mal si

cres. assai.

-nies. Thus, full of jo-vial hap-pi-ness, Is a ro-por-ter for the press.
ment, und im Moment Cor-res-pondent, das ist's was man Re-por-ter nennt!
gar, sciolto e leg-ger, franco e gio-vial eo-coil re-por-ter da gior-nal!

-fess What means "Re-por-ter for the press."
Fuss - da - ment was man Re-por-ter nennt!
sà quel che un ro-por-ter fae dis-fa!



VASIL. I beg your pardon, sir, for the extreme zeal of our Cossacks; but you can easily see—

JULIAN. I can easily see! Don't mention it, captain. I am charmed and delighted at their slight mistake.

VLADIMIR. How is that?

JULIAN. Why, my dear sir, it will make a glorious special for the press. [*Business with notebook.*] "Pursuit and capture of our special correspondent by Cossacks!" "Brave but futile resistance!" "Rough sons of the North!" "Tough little ponies of the Steppes!" "Long lances!" "Dragged away at a tearing gallop!" "Threatened with the knout!" [*Salutes VASIL.*] "Commander a cultivated officer." "Cardinal reception!" "Bountiful dinner," &c., &c. By Jove, sir, I can't do this adventure properly short of a column and a half.

VLADIMIR. You will have to leave out that "bountiful dinner," old fellow: we have hardly a thing to eat ourselves.

JULIAN. So much the better! What is the use of being war correspondent? Just wait for "The Herald" six weeks hence, and you will just wonder at the quantities of dainties you have set before me!

MILITARY COOK (*announces to STEPFANN, he to IVAN, he to ORIPP, and OSIPP to VASIL—all with stiff military salute*) The *shtske* is ready.

JULIAN (*to VLADIMIR*). Beg pardon, lieutenant; but *what* the deuce was it they said was ready?

VLADIMIR (*laughs*). The *shtske*, our "bountiful dinner!"

JULIAN. (*Sneezes, makes comical contortions with his mouth, and pronounces the word with great exertion.*) Ah! so the *shtske* is—?

VLADIMIR. A mixed-up mess of cabbage, beets, parsnips, gunpowder, mutton, &c. Between you and me, a dish for the dogs; but we have nothing else.

(*In background a corporal portions out the rations. The soldiers eat it with spoons from tin dishes.*)

JULIAN. Ah, thanks for your timely explanation! But tell me, can you drink *allash* with this so-called "*shtske*"?

VLADIMIR. If we only had some at hand, to be sure—

JULIAN. Well, I'm your man, then; for I happen to have two bottles in my bag. (*Goes to bag.*)

ALL OFFICERS (*joyfully*). Allash! allash!

(*JULIAN produces the bottles from his bag, and unwraps them carefully from fine, rose-colored tissue-paper.*)

VLADIMIR. Upon my word, friend, you are developing qualities which fill us all with the deepest respect (*The company separates into groups.*)

VASIL. What lucky star leads you to us?

JULIAN. This lucky star is called "journalistic enterprise." The editor wrote to me, "Are you observing the movements of the Turks?" Well, I have been observing the movements of the Turks through my field-glass.

VLADIMIR. And what kind of movements did they make?

JULIAN. I saw standing on the banks of the beautiful blue Danube—which happens to be green wherever I have seen it—a *Mnalem* who was doing so (*business of hopping from one foot to another, slapping the arms together, and breathing between the fingers like a man half frozen.*)

VASIL. So you can simply write to your paper, "The Turks are freezing!"

JULIAN. Captain, how little you comprehend the descriptive powers of a "Herald" correspondent! I write, heavily underscored, "Postscript!—In consequence of personal observations, I am enabled to inform you that the Turkish army is in motion (*hops as before*), and is taking comprehensive measures (*slaps his arms together*) to defy the rigors of a winter campaign!"

VASIL. And in this way history is made! (*In the meanwhile all have grouped themselves. Officers and cadets are eating from drums, camp-stools, knapsacks, &c.*)

VASIL. Long live the "Herald" correspondent!

ALL. Hurrah!

DIMITRI (*looks out from barracks*). Ahem!

ALL. What's the matter?

DIMITRI. I haven't had a drop.

VASIL. Well, come out, you rogue! we will forgive you. (*introduces DIMITRI to JULIAN*) Dimitri Fedorowitch, the most indiscreet gosling in camp.

JULIAN (*has seated himself*). Young man, indiscretion is a virtue which I appreciate highly. Let us be friends (*shaking hands*). And now, gentlemen, let merriment be the order of the day. How do you manage to divert the monotony of camp routine?

VLADIMIR. We eat, we drink; we drink and we sleep,—when the Turks will let us.

JULIAN. Well—and the ladies?

VASIL. With the exception of a few ancient gypsies we have not seen a woman of any sort for three months.

JULIAN. And amidst such a state of things can my friend Vladimir manage to exist?—he, a second Faubus, the hero of one of the most delicious adventures.

ORIPP (*ironically*). Ah! we understand—Lydia.

JULIAN (*not understanding*). Lydia! Lydia! Tu the best of my knowledge, her name was Katinka.

IVAN. And was formerly called Lydia? Incomprehensible!

VASIL. I find it very comprehensible. One is called Lydia; the other, Katinka.

OSIPP. So Katinka is another?

VLADIMIR (*hushfully*). Yes; Katinka is another.

ALL (*merriily*). Long live Katinka!

VASIL. Well, I should say you have made good use of your time! What was it about Katinka? Out with it!

JULIAN (*relating*). Katinka is the young wife of an aged diplomat,—a lady who regards marriage as a duet for *three* voices. One day—

VLADIMIR (*interrupting*). I must protect the lady from journalistic malice. One day she wrote to me (*rites the letter*), "My husband is going to London; I, in our estate in the Caucasus. My companion is ill and unable to go with me. Her position is not yet filled. I know a person whom I regard as adapted to the place. Will this person have the courage and love to share my loneliness with me?"

VASIL. Ah! I understand. By this person—

VLADIMIR. I was meant! I did not need a second hint, but donned feminine attire: was presented to the servants as Fatinitza, the new companion, and undertook the journey with the countess. On the evening of our arrival, a carriage rattled into the courtyard, and out of a tenfold for cloak was unwrapped—

VASIL. Holy Petrovitch! the husband!

VLADIMIR. No! his brother,—an officer of high degree in the army, a uniformed polar bear in the rough,—who surprised us with the announcement of a long visit. To behold me, and to fall mortally in love with me, was the work of a moment with him.

VASIL. Then you must have looked devilish handsome as a girl.

VLADIMIR. So said the Polar Bear! He followed me as if demoted. Fearful of discovery, I was compelled to flee. Fatinitza became Lieutenant Vladimir again. Such, comrades, was the end of the adventure with Katinka.

VASIL. What? The lad knows such stories as this, and keeps them to himself all this while! For shame, comrade! Why, garnished with all its details, this story might have whiled away an hour or so of our *census* here in camp.

JULIAN. The deuce! why don't you do as the French used to do in the Crimea, and improvise a theatre in camp?

IVAN. That would be sport!

ALL. Wouldn't it!

VASIL. A theatre without ladies!

JULIAN. Why, do you imagine the French used to have a tragedienne and a comical old woman detailed to every company? And, why (*with arms around VLADIMIR's waist, jestingly*), here we have the fair Fatinitza!

ALL (*one after the other*). Hurrah! So we have! Bravo! Now let us set about it!

VASIL. What! We get up such mummeries?

ALL (*surrounding him*). Yes, captain; we are so fearfully bored.

VASIL. Well then, go ahead.

ALL. Bravo! Hurrah!

VLADIMIR. But what shall we play?

JULIAN. I can help you out with that.

OSIPP. I'll wager he has a whole theatre *repertoire* in his bag,—at least a comedy.

JULIAN. You have guessed it. (*Takes a pamphlet from his bag*.)

VASIL. Queer provender!

JULIAN. Mere accident. A young dramatist presented me with a copy of his tragedy, in one act, "The Treacherous Postal Card, or the Letter-carrier's Revenge!"

VLADIMIR. A tragedy?

JULIAN. No comedy ever made me laugh so heartily as this tragedy. Now to work!

VLADIMIR. And I,—the leading lady,—what shall I wear?

VASIL. An old soldier's cloak and the cook's apron!

VLADIMIR. Oh, my feminine vanity could not stand that!

STREIFANN. I know just what you want. (*Runs to "Chariaka" and brings out a well-filled gunny-bag*.) The soldiers found a Wallachian peasant girl's entire Sunday outfit in a deserted hut last week.

JULIAN. Good enough! So we can have our first full-dress rehearsal to-day; to-morrow the performance in the light of a dazzling snow illumination. A critical æsthetical notice of the same in the next "Herald."

OSIPP. I hope you will not take us down too hard.

JULIAN. No fear of that. (*Sortie*.)

EXIT OF THE CADETS.

No. 5.

Allegretto.

JULIAN.

Easy to find those whose wits are straying, But thus the Journalist is never caught,
A - ber desswegen niemals ver - le - gen kun - dig und findig ist der Publi - zist,
 Facile a per - der la tramonta - na il giorno dis - ta no giur - mai non é,

mer - ry and stea - dy, Wit - ty and rea - dy, Frank and with pleas - ant hu - mor fraught!
sch - laffertig, spit - zig, lau - nig und seit - zig, oft et - was dreist doch vol - ler Geist!
 vi - spo ed a cu - to prun - to ed ar - gu - to fran - co ed og - nor di buon u - mor!

Full Chorus and Cadets.

We
Die
E*p* SOLI. Cadets and very few of the Chorus.

In faith that's good!
Wohl an, fangt an!
 Bra - vo dav - ver!

Now to work
Schnell an's Werk
 Le - sti or - sh

Whole Chorus.

In faith that's good!
Wohl an, fangt an!
 Bra - vo dav - ver!

Now to work
Schnell an's Werk
 Le - sti or - sh

cres.

FEDOR.

OSIPP.

see, I'll sing the ten-or high. And I'll the villain
fleur. *Ich mi-me mit im Chor.* *Und ich der In-tri-*
tor. *Jo can-to da ten-or. IVAN.* *ed boi tir-an sa-*

The old man I will be! In chorus-es sing I!
Ich stell den Vater vor! *Ich bin der Bouvi-er!*
Joil vecchio ge-ni-tor! *Nel coro lo can-to - rò!*

thought A grand au-cessa will soon be
dee *und* *al* *cher* *ist* *uns* *ein* *Sue-*
sier, *un* *gran* *suc-* *cess* *so a -* *yeu-* *dav-*

try, so good - bye, we're off... now.
giunt, Nun stellt.... Euch zum Ab - marsch.
rò *Be-no ne,* *ci va da*

wrought, so good - bye, we go... now. To devise, to arrange, to prepare! And
es, Nun stellt.... Euch zum Ab - marsch. *Al-les geht ganz fa-mos, ganz famos! Und*
ver, Be-no ne, *ci va da* *a dispor, al-les tir. pre-parar! E*

wrought, so good - bye, we go... now. All to pre
es, Nun stellt.... Euch zum Ab - marsch. *Bald* *es* *pre*
ver, Be-no ne, *ci va da* *a* *pre* *pa*

Fed.

f

If an orches - trashould fall us, tchin ta ta ra ta, tchin ta ta ra, Our drum and trumpet will a - vall us!
 Haben wir Mu - sik von Nöth en, tchin ta ta ra ta, tchin ta ta ra, So nehmt die Trommeln und Trompe - ten
 Se d'orchestra abbiem di - fetto tein ta ta ra ta, tein ta ta ra, Vi è un tambu - ro ed un trombet - to

f

- pare!
 - los!
 - rur!

tchin, ta ta ra ta, tchin, ta ta ra,
 tchin, ta ta ra ta, tchin, ta ta ra,
 tein, ta ta ra ta, tein, ta ta ra,

f

tchin, ta ta ra ta, tchin, ta ta ra, And he who don't applaud with zeal, Of bread and wa - ter be his meal! rrrr
 tchin, ta ta ra ta, tchin, ta ta ra, S'wird Jeder, der nicht applaudirt, mit fünf - und - zwanzig re - ga - lirt, rrrr
 tein, ta ta ra ta, tein, ta ta ra, co - lul che poco ap - plau - di - rà, à pane ed ac - qua al por - rà, rrrr

f

tchin ta ta ra ta, tchin ta ta ra, of bread shall be, rrrr
 tchin ta ta ra ta, tchin ta ta ra, der wird ge - reichet, rrrr
 tein ta ta ra ta, tein ta ta ra, à pan sta - ra, rrrr

tschin boom,tschin boom,tschin boom,tschin boom,tschia boom,tschia boom, ra ta ra ta ra, tschin boom,tschin boom,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, ra ta ra ta ra, tschin bum, tschin bum,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, ra ta ra ta ra, tschin bum, tschin bum,

tschin boom,tschin boom,tschin boom,tschin boom,tschia boom,tschin boom,tschin ta ta ra, tschin boom,tschin boom,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin ta ta ra, tschin bum, tschin bum,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin ta ta ra, tschin bum, tschin bum,

tschin boom,tschin boom,tschin boom,tschin boom,tschia boom,tschin boom,tschin ta ta ra, tschin boom,tschin boom,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin ta ta ra, tschin bum, tschin bum,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin ta ta ra, tschin bum, tschin bum,

tschin boom,tschin boom,tschin boom,tschin boom,tschin, We are sure to suc - ceed, And für
 tschin bum, tschin bum, tschin bum, tschin bum, tschin, Der Ap - plaus bleib nicht aus, denn die
 tschin bum, tschin bum, tschin bum, tschin bum, tschin, Nol al vuol far, fu - ror, c per -

tschin boom,tschin boom,tschin boom,tschia boom,tschin, We are sure to suc - ceed, And for
 tschin bum, tschin bum, tschin bum, tschin bum, tschin, Der Ap - plaus bleib nicht aus, denn die
 tschin bum, tschin bum, tschin bum, tschin bum, tschin, Nol al vuol far, fu - ror, e per -

tschin boom,tschin boom,tschin boom,tschia boom,tschin, We are sure to suc - ceed, And for
 tschin bum, tschin bum, tschin bum, tschin bum, tschin, Der Ap - plaus bleib nicht aus, denn die
 tschin bum, tschin bum, tschin bum, tschin bum, tschin, Nol al vuol far, fu - ror, e per -

this the whole troupe in no - cord, Are li - censed to ap - plaud.....
 gan - ze Com - pag - nie, die wird sur Cla - que com - man - dirt.....
 - ciò la trup - pa tutta av - rà con - so - gna d'ap - plau - dir.....

this the whole troupe in no - cord, Are li - censed to ap - plaud.....
 gan - ze Com - pag - nie, die wird sur Cla - que com - man - dirt.....
 - ciò la trup - pa tutta av - rà con - so - gna d'ap - plau - dir.....

(As foregoing.)

(All march to background imitating trumpets and drums, and disperse in various directions. All exit except the servants, who continue to gaze fixedly out towards Rustihuk. After a short pause, which is filled out by the instrumental music growing fainter and fainter, STEIPANN returns with the pamphlet in hand.)

STEIPANN (alone.) So I am to write of the parts in this cold! Hrrr! I must fire up first. (Drums.) So then! (Sings loudly.) How shall I begin! (Reads.) "Scene first. Susanna alone. She sits on a sofa bathed in tears—wet handkerchief"—if she doesn't get the rheumatism! (Reads.) "Loud. Here I have the portrait of my husband!" (Speaks) Ah, yes! It says loud—so it must be this way (quietly) "Here I have the portrait of my husband!" (Reads) "Ah." (Speaks) A. S., A. S., what in the deuce does that mean!

—A. S. At Schnappa perhaps. Y-ya, yes! at Schnappa. Most natural thing in the world; the husband is at his schnappa. (Writes) "My husband at his schnappa." (Reads) "The more I see of my husband, the better I like my lover!" (Laughs) Ha, ha, ha! Pretty good! Hrrr! How cold! Must fire up again. (Takes his canteen.) Want I empty so quick! Well, I must go and draw on my reserves. (Rises.) Husband at his schnappa! (Exit into Cheriaka.)

Gen. KANTSCHUKOFF is heard cursing and swearing violently in the distance. L. He enters, preceded by an adjutant and two Cossacks. He motions them back with angry gestures. They retire very secretly. L. KANTSCHUKOFF has short-cut, gray hair, red face, black-red nose, and a stiff bristling moustache cut straight; is a caricature, but not too exaggerated. Has a knot in his hand, which he continually flourishes and snaps.

THOUSAND FIFES AND DRUMS.

ARIA FOR BASSO.

ENTRANCE OF THE GENERALS.

Allegro marziale alla breve.

KANTSCHUKOFF.

Thousand fifes and drums, and can - non ! Where are all the guards on du - ty !
 Him - mel, Bom - ben, E - le - ment ! Kein Of - f - sier auf sei - nen Pos - ten !
 Mil - le pl - pe ed un can - no - ne, do - ve son le sen - ti - nel - le !

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cres. assai. *f*

dress, Means a re - por - ter for the press. Who mingles truth with falsehood's lies, One day affirms, the next de -
 brenni, das is's, was man Re - por - ter neunt, der per - ma - uent in - tel - li - gent, als Op - po - nent im E - le -
 sal ee - co il re - por - ter da giornal. Che sa - impastar col falso il ver oggi ad - fermar, doman ne -

know - - - ing youth! And hence we'll know, we here con -
 bar; - - - Jetzt seiss man im Mo - ment und aus dem
 ve - - - ri - tà, in ve - ri - tà or - mal si

cres. assai. *f*

cres. assai. *f*

- nies. This, full of jo - vial hap - pi - ness, is a re - por - ter for the press.
 ment, und im Moment Cor - res - pondent, das is's was man Re - por - ter neunt!
 gar, sciolto e leg - ger, franco e gio - vial es - co il re - por - ter da gior - nal!

- fess What means "Re - por - ter for the press.".....
 Fui da ment was man Re - por - ter neunt!.....
 sa quel che un re - por - ter fao dis - fa!



VASIL. I beg your pardon, sir, for the extreme zeal of our Cossacks; but you can easily see—

JULIAN. I can easily see! Don't mention it, captain. I am charmed and delighted at their slight mistake.

VLADIMIR. How is that?

JULIAN. Why, my dear sir, it will make a glorious special for the press. [*Business with note-book.*] "Pursuit and capture of our special correspondent by Cossacks!" "Brave but futile resistance!" "Rough sons of the North!" "Tough little ponies of the Steppes!" "Long lances!" "Dragged away at a tearing gallop!" "Threatened with the knout!" [*Salutes VASIL.*] "Commander a cultivated officer." "Cordial reception!" "Bountiful dinner," &c., &c. By Jove, sir, I can't do this adventure properly short of a column and a half.

VLADIMIR. You will have to leave out that "bountiful dinner," old fellow: we have hardly a thing to eat ourselves.

JULIAN. So much the better! What is the use of being war correspondent? Just wait for "The Herald" six weeks hence, and you will just wonder at the quantities of dainties you have set before me!

MILITARY COOK (*announces to STEPFANN, he to IVAN, he to OSIPP, and OSIPP to VASIL—all with stiff military salute*) The *skitchee* is ready.

JULIAN (*to VLADIMIR*). Beg pardon, lieutenant; but *what the deuce* was it they said was ready?

VLADIMIR (*laughs*). The *skitchee*, our "bountiful dinner!"

JULIAN. (*Sneezes, makes comical contortions with his mouth, and pronounces the word with great exertion.*) Ah! so the *skitchee* is—?

VLADIMIR. A mixed-up mess of cabbage, beets, parsnips, gunpowder, mutton, &c. Between you and me, a dish for the dogs; but we have nothing else.

(*In background a corporal portions out the rations. The soldiers eat it with spoons from tin dishes.*)

JULIAN. Ah, thanks for your timely explanation! But tell me, can you drink allash with this so-called "*skitchee*"?

VLADIMIR. If we only had some at hand, to be sure—

JULIAN. Well, I'm your man, then; for I happen to have two bottles in my bag. (*Goes to bag.*)

ALL OFFICERS (*joyfully*). Allash! allash!

(*JULIAN produces the bottles from his bag, and unwraps them carefully from fine, rose-colored tissue-paper.*)

VLADIMIR. Upon my word, friend, you are developing qualities which fill us all with the deepest respect (*The company separates into groups.*)

VASIL. What lucky star leads you to us?

JULIAN. This lucky star is called "journalistic enterprise." The editor wrote to me, "Are you observing the movements of the Turks?" Well, I have been observing the movements of the Turks through my field-glass.

VLADIMIR. And what kind of movements did they make?

JULIAN. I saw standing on the banks of the beautiful blue Danube—which happens to be green wherever I have seen it—a Moslem who was doing so (*business of hopping from one foot to another, slapping the arms together, and breathing between the fingers like a man half frozen.*)

VASIL. So you can simply write to your paper, "The Turks are freezing!"

JULIAN. Captain, how little you comprehend the descriptive powers of a "Herald" correspondent! I write, heavily underscored, "Postscript!—In consequence of personal observations, I am enabled to inform you that the Turkish army is in motion (*keeps as before*), and is taking comprehensive measures (*slaps his arms together*) to defy the rigors of a winter campaign!"

VASIL. And in this way history is made! (*In the meanwhile all have grouped themselves. Officers and cadets are eating from drums, camp-stools, knapsacks, &c.*)

VASIL. Long live the "Herald" correspondent!

ALL. Hurrah!

DIMITRI (*looks out from barracks*). Ahem!

ALL. What's the matter?

DIMITRI. I haven't had a drop.

VASIL. Well, come out, you rogue! we will forgive you. (*Introduces DIMITRI to JULIAN.*) Dimitri Fedorowitch, the most indiscreet gossiper in camp.

JULIAN (*has seated himself*). Young man, indiscretion is a virtue which I appreciate highly. Let us be friends (*shaking hands*). And now, gentlemen, let merriment be the order of the day. How do you manage to divert the monotony of camp routine?

VLADIMIR. We eat, we drink; we drink and we sleep,—when the Turks will let us.

JULIAN. Well—and the ladies?

VASIL. With the exception of a few ancient gypsies we have not seen a woman of any sort for three months.

JULIAN. And amidst such a state of things can my friend Vladimir manage to exist?—he, a second Faublas, the hero of one of the most delicious adventures.

OSIPP (*ironically*). Ah! we understand—Lydia.

JULIAN (*not understanding*). Lydia! Lydia! To the best of my knowledge, her name was Katinka.

IVAN. And was formerly called Lydia? Incomprehensible!

VASIL. I find it very comprehensible. One is called Lydia; the other, Katinka.

OSIPP. So Katinka is another?

VLADIMIR (*haskfully*). Yes; Katinka is another.

ALL (*merriily*). Long live Katinka!

VASIL. Well, I should say you have made good use of your time! What was it about Katinka? Out with it!

JULIAN (*relating*). Katinka is the young wife of an aged diplomat,—a lady who regards marriage as a duet for *three* voices. One day—

VLADIMIR (*interrupting*). I must protect the lady from journalistic malice. One day she wrote to me (*cites the letter*), "My husband is going to London; I, to our estate in the Caucasus. My companion is ill and unable to go with me. Her position is not yet filled. I know a person whom I regard as adapted to the place. Will this person have the courage and love to share my loneliness with me?"

VASIL. Ah! I understand. By this person—

VLADIMIR. I was meant! I did not need a second hint, but donned feminine attire: was presented to the servants as Fatinitza, the new companion, and undertook the journey with the countess. On the evening of our arrival, a carriage rattled into the courtyard, and out of a tenfold fur cloak was unwrapped—

VASIL. Holy Petrovitch! the husband!

VLADIMIR. No! his brother,—an officer of high degree in the army, a uniformed polar bear in the rough,—who surprised us with the announcement of a long visit. To behold me, and to fall mortally in love with me, was the work of a moment with him.

VASIL. Then you must have looked devilish handsome as a girl.

VLADIMIR. So said the Polar Bear! He followed me as if demented. Fearful of discovery, I was compelled to flee. Fatinitza became Lieutenant Vladimir again. Such, comrades, was the end of the adventure with Katinka.

VASIL. What? The lad knows such stories as this, and keeps them to himself all this while! For shame, comrade! Why, garnished with all its details, this story might have whiled away an hour or so of our *ennui* here in camp.

JULIAN. The deuce! why don't you do as the French used to do in the Crimea, and improvise a theatre in camp?

IVAN. That would be sport!

ALL. Wouldn't it!

VASIL. A theatre without ladies!

JULIAN. Why, do you imagine the French used to have a *tragedienne* and a comical old woman detailed to every company? And, why (*with arms around VLADIMIR's waist, jestingly*), here we have the fair Fatinitza!

ALL (*one after the other*). Hurrah! So we have! Bravo! Now let us set about it!

VASIL. What! We get up such mummeries?

ALL (*surrounding him*). Yes, captain; we are so fearfully bored.

VASIL. Well then, go ahead.

ALL. Bravo! Hurrah!

VLADIMIR. But what shall we play?

JULIAN. I can help you out with that.

OSIPP. I'll wager he has a whole theatre *repertoire* in his bag,—at least a comedy.

JULIAN. You have guessed it. (*Takes a pamphlet from his bag.*)

VASIL. Queer provender!

JULIAN. Mere accident. A young dramatist presented me with a copy of his tragedy, in one act, "The Treacherous Postal Card, or the Letter-carrier's Revenge!"

VLADIMIR. A tragedy?

JULIAN. No comedy ever made me laugh so heartily as this tragedy. Now to work!

VLADIMIR. And I,—the leading lady,—what shall I wear?

VASIL. An old soldier's cloak and the cook's apron!

VLADIMIR. Oh, my feminine vanity could not stand that!

STRIPANN. I know just what you want. (*Runs to "Chartaka" and brings out a well-filled gunny-bag.*) The soldiers found a Wallachian peasant girl's entire Sunday outfit in a deserted hut last week.

JULIAN. Good enough! So we can have our first full-dress rehearsal to-day; to-morrow the performance in the light of a dazzling snow illumination. A critical æsthetic notice of the same in the next "Herald."

OSIPP. I hope you will not take us down too hard.

JULIAN. No fear of that. (*Sarlic.*)

EXIT OF THE CADETS.

No. 5.

Allegretto.

JULIAN.

En - ay to find those whose wits are stray - ing, But thus the Journalist is nev - er caught,
A - ber desswegen niemals ver - le - gen kun - dig und fündig ist der Publi - sist,
 Fa - cile a per - der la tramoun - ta - na il giorna - lis - ta no giammai non è,

mer - ry and stea - dy, Wit - ty and rea - dy, Frank and with pleas - ant hu - mor fraught!
sch - lagfertig, spit - zig, lau - nig und voll - zig, oft et - was dreist doch vol - ler Geist!
 vi - spo ed a cu - to pron - to ed ar - gu - to fran - co ed og - nor di buon u - mor!

Full Chorus and Cadets.

Wo
 Die
 E

p Soli. Cadets and very few of the Chorus.

In faith that's good!
Wohl an, fangt an!
 Bra - vo dav - ver!

Now to work
Schnell an's Werk
 Le - sti or - sü

Whole Chorus.

In faith that's good!
Wohl an, fangt an!
 Bra - vo dav - ver!

Now to work
Schnell an's Werk
 Le - sti or - sü

cres.

FEDOR.

CHIFF.

see, fear, tur. WASH. I'll sing the ten-or-high. And I'll the villan
 Ich mi - ne mit im Chor. Und ich der In - tri
 Jo can - to da ten-or. IVAN. ed bil ti - ran sa

The old man I will be! In chorus es sing II
 Ich stell den Vater vor! Ich bin der Bonoi - vant!
 Joil vecchio gn - ni - tor! Nel coro io can - to - ro!

thought A grand suc - cess will soon be
 der, und ein cher ist uns ein Suc -
 sier, un gran suc - cess so a - vem' dar -

try, So good - bye, we're off... now.
 gant, Nun stellt... Euch zum Ab - marsch.
 ro Be - no no, si va da.

wrought, So good - bye, we go... now. To devise, to arrange, to prepare! And
 ces, Nun stellt... Euch zum Ab - marsch. Al - les geht ganz fa - mos, ganz famos! Und
 vor, Be - no no, si va da. a dispor, al - les tir. pre - parat! E

wrought, So good - bye, we go... now. All to pre
 ces, Nun stellt... Euch zum Ab - marsch. Bald geht es
 ver, Be - no no, si va da. a pre pa

Fed.

To M - ber now!
 Wohlan fangt an!
 Alf o - pro - mal!

Well thou shalt thou,
 Ihr spielt den Maun!
 dun - quo sa - rai

First act - or
 Ihr den Ca -
 tu il primo at -

must no more de - lay,
 Hol - ten rasch co - pirt,
 duo - po non tar - dar,

There's much to do to - day!
 stin - dirt und me - mo - rirt!
 us - sai el resta a fur,

The parts we've yet to
 dann fies - sig nun pro -
 le par - ti da sta -

.... let us haste! no more time,
 seid be - reit! Frisch an's Werk,
 com - in - ciam! tem - po pih.

STEIFANN.

be
 lau!
 tor,

The Ty - rant he!
 Ihr den Ty - rann!
 tu ll but - ta fuor,

The leader's part for me.
 Ich bin der Ste - gi - seur
 lo faccio il di - ret - tor,

The prompter here you
 Und ich bin der Souf.
 lo fo'll sug - ge - ri -

con,
 birt,
 diar,

The dress - es to try on,
 und kei - ne Zeit ter - liert,
 gli a - bi - ti a pro - var,

must we waste, What a pleas - ant
 Es 'ist Zeit, Gut! ist die I -
 non perdiam, Ah, cho bel pen

FEDOR.

CHIFF.

see, I'll sing the ten-or-high. And I'll the villian
fleur. Ich mi-me mit im Chor. Und ich der In-tri-
lor. WASEL. Jo can-to da ten-or. IVAN. ed iol ti-ran sa

The old man I will be! In chorus we sing!!
Ich stell den Vater vor! Ich bin der Bonri-gant!
Joll vecchio ge-ni-tor! Nel coro lo can-to-ro!

thought A grand suc-cess will soon be
der, und al-cher-iat uns ein Suc-
sier, un gran-cher suc-cess so a-vrem! dav-

try, so good-bye, we're off... now.
gran! Nun stellt.... Euch zum Ab-marsch.
ro Be-no ne, si ca-da.

wrought, So good-bye, we go... now. To devise, to arrange, to prepare! And
ces, Nun stellt.... Euch zum Ab-marsch. Al-les geht ganz fa-mos, ganz famos! Und
vor, Be-no ne, si ya-da. a dispo, al-les-tir, pre-parar! E

wrought, So good-bye, we go... now. All to pre
ces, Nun stellt.... Euch zum Ab-marsch. Bald to geht ce
vor, Be-no ne, si ya-da. a pre pa

Pod.

f



If an orches-tra should fail us, tchin ta ta ra ta, tchin ta ta ra, Our drum and trumpet will a-vail us!
Haben wir Mu-sik pou Nöth-en, tchin ta ta ra ta, tchin ta ta ra, So nehmt die Trommeln und Trompeten
 Se d'orchestra abbi-am di-fetto, tein ta ta ra ta, tein ta ta ra, Vi è un tambu-ro ed un trombe-to

f



- pare!
 los!
 rar!

tchin, ta ta ra ta, tchin, ta ta ra,
 tchin, ta ta ra ta, tchin, ta ta ra,
 tein, ta ta ra ta, tein, ta ta ra,

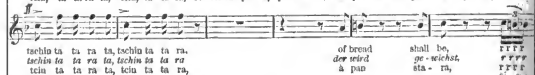


f



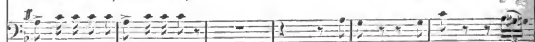
tchin, ta ta ra ta, tchin, ta ta ra, And he who don't applaud with zeal, Of bread and wa-ter be his meal! r r r r
tchin, ta ta ra ta, tchin, ta ta ra, S'iehd Jeder, der nicht applaudiert, mit fünf-und-zwanzig re - ga - lirt, r r r r
 tein, ta ta ra ta, tein, ta ta ra, co-lui che poco ap-plau-di-rà, à pan-e ed ac-qua al por-rà, r r r r

f



tchin ta ta ra ta, tchin ta ta ra, of bread shall be, r r r r
tchin ta ta ra ta, tchin ta ta ra, der wird ge-richt, r r r r
 tein ta ta ra ta, tein ta ta ra, à pan sta-ra, r r r r

f




[illegible]

The image shows a musical score for a piece titled "Der Ap-Plaus". It is written for voice and piano. The score is in 2/4 time and consists of three systems. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment staff. The second system has two vocal staves and a piano accompaniment staff. The third system has two vocal staves and a piano accompaniment staff. The lyrics are in German and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with chords in the left hand.

System 1:

*tschin boom, tschin boom, tschin boom, tschin boom, tschin, We are sure to suc-ceed, And for
tschin bum, tschin bum, tschin bum, tschin bum, tschin, Der Ap- plaus bleibt nicht aus, denn
tschin bum, tschin bum, tschin bum, tschin bum, tschin, Noi al vuol far, fu - ror, e per-*

System 2:

*tschin boom, tschin boom, tschin boom, tschin boom, tschin, Wo aro sure to suc-ceed, And for
tschin bum, tschin bum, tschin bum, tschin bum, tschin, Der Ap- plaus bleibt nicht aus, denn
tschin bum, tschin bum, tschin bum, tschin bum, tschin, Noi al vuol far, fu - ror, e per-*

System 3:

*tschin boom, tschin boom, tschin boom, tschin boom, tschin, Wo aro sure to suc-ceed, And for
tschin bum, tschin bum, tschin bum, tschin bum, tschin, Der Ap- plaus bleibt nicht aus, denn
tschin bum, tschin bum, tschin bum, tschin bum, tschin, Noi al vuol far, fu - ror, e per-*

this the whole troupe in ac-cord, Are li-censed to ap-plaud.....
 gan - ze Com - pag - nie, die wird sur Cla - que com - man - dirt.....
 - ciò la trup - pa tutta av - rà con - so - gna d'ap - plau - dirt.....

this the whole troupe in ac-cord, Are li-censed to ap-plaud.....
 gan - ze Com - pag - nie, die wird sur Cla - que com - man - dirt.....
 - ciò la trup - pa tutta av - rà con - so - gna d'ap - plau - dirt.....

(As foregoing.)

(All march to background imitating trumpets and drums, and disperse in various directions. All exit except the sextette, who continue to gaze faintly out towards Rastchuk. After a short pause, which is filled out by the instrumental music growing fainter and fainter, STEIFANN returns with the pamphlet in hand.)

STEIFANN (alone). So I am to write of the parts in this cold! Here! I must fire up first. (Drinks.) So then! (Sings loudly.) How shall I begin! (Reads.) "Scene first. Susanna alone. She sits on a sofa bathed in tears--wet handkerchief"--if she doesn't get the rheumatics! (Reads.) "Load. Here I have the portrait of my husband!" (Sings.) Ah, yes! It says loud--so it must be this way (yells) "Here I have the portrait of my husband!" (Reads.) "As." (Sings.) A. S., A. S., what in the deuce does that mean!

—A. S. At Schnappa, perhaps. Yes, yes! at Schnappa. Most neutral thing in the world; the husband is at his schnappa. (Writes) "My husband at his schnappa." (Reads.) "The worse I see of my husband, the better I like my lover!" (Laughs.) Ha, ha, ha! Pretty good! Brer! How cold! Must fire up again. (Takes his canteen.) What? empty so quick? Well, I must go and draw on my reserves. (Rises.) Husband at his schnappa! (Exit into Charkia.)

Gen. KANTCHUKOFF is heard cursing and swearing violently in the distance, &c. He enters, preceded by an adjutant and two Cossacks. He motions them back with angry gestures. They move very anxiously to. KANTCHUKOFF has short, gray hair, red face, black red nose, and a stiff bristling moustache cut straight; is a caricature, but not too exaggerated. Has a knot in his hand, which he continually flourishes and snaps.

THOUSAND FIFES AND DRUMS.

ARIA FOR BASSO.

ENTRANCE OF THE GENERALS.

Allegro marziale alla breve.

KANTSCHUKOFF.

Thousand fifes and drums, and can - non ! Where are all the guards on du - ty !
 Him - mel, Bom - ben, E - le - ment ! Kein Of - fi - sier auf sei - nen Pos - ten !
 Mil - le pl - pe ed un can - no - ne, do - ve son le sen - ti - nel - le !

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Base poltroons, These dragoons I
Kreuz Million, Sap - per - ment ! I'll scratch their hides and spoil their beauty, I'll
 Cor - pacciou d'un dra - gon ! *Die Knu - te lass' ich Al - len kos - ten, die*
 vò lor gratter un po la pel - le. vò

scratch their hides and spoil their beauty, To set them shaking, And loud howls making, I know how !
Knu - te - lass' ich Allen kos - ten, Ihr sollt noch sitt - ern, ihr sollt noch sitt - ern, wie ich hoff !
 lor gratter un po la pel - le, far - vi tre - ma - re, ed u - lu - la - re ben sa - prò !

I'm Gen - er - al here ! Kant - schu - koff, I'm Gen - er - al here ! Kant - schu - koff !
Bin der Gen - er - al Kant - schu - koff, bin der Gen - er - al Kant - schu - koff !
 Son il Gen - er - al Kant - schu - koff, son il Gen - er - al Kant - schu - koff !

Brave and skillful in command-ing, sand springing,
 From one fault a thou pa - ri - ren,
Al - le müssen wir ne Zweifel
 A di - ri - ger io son des - tro, *nich heimlich*
 Mil - le canche - ri più d'u - no, *Lap - jo - ai,*
 Both Tar - tars and Kos - saks, *Ad - nits no*
 Tar - ta - ren, *Ko - sac - ken!*
zum Ten - fel!
 Co - sac - chi, *di cer - to,*
 And, how to manage, un - der -
 But to the wants each one is
Ja Al - le weiß ich zu drs -
doch was sie in - nerlich sich
si, lo comando ed a ma -
ma pen - ai per che vuol o -

- standing, Mon - go - lians and Mu - jiks
 bring - ing, I pay no at - tention!
Kir - ri - gi - sen, Ost - jack - en,
den - ken, das soll mich nicht kränken,
- e - stro, Mon - go - li, Po - lno - chi,
- gua - no, lo non mi scon - cer - to,
 Fious and Russians, Tur - co - manians, Sa - inoides and
 Bet - ter ar - gue with - out mincing, By this In - stru -
Rus - sen, Finnen, Lap - pen, Po - len, ga - mo - je - den
Bes - ser als mit Tint' und Fe - der de - cretirt sich's
Fio - ut, Cas - pi, Tur - co - ma - ul, Sa - mo - jo - di,
me - gliò assai d'o - gni ar - gomento per - suasio è

Lith - u - an Jans, Greeks, Kamschatkans, Letts and Druses, Lapps, Bul - ga - rians and Tun - gu - aes! Ev - 'ry reg - i -
 - ment cou - vine - ing, Spur the la - zy lag - gards moving, Tal - ent wakes to seek im - prov - ing, Ev - 'ry reg - i -
und Mon - go - len Kamscha - da - ten, Griechen, Drusen,
mit dem Le - der da gib's gar kein Miss - ver - steh - en,
o Li - tua - ni Cam - cia - da - li, Let - ti, Dru - si,
tal stro - men - to, cole i pi - gri, move i len - ti,
desta ed e - du - cai ta - len - ti; o - gni bat - ta.

(Swinging a knout.)

ment in line, I keep with this light whip,) *Fst!* *Fst!* Ah, yes! I lash them! *fst, Ah, yes I*
ment im llee - re kennt dies In - stru - ment! *Fst!* *fst!* Ja mit der Knute, *fst, ja mit der*
lent weckt im Mo - ment dies In - stru - ment! *Fst!* *fst!* Ah, si, la frus - ta, *fst, ah, si, la*
glion fo la ri - ga star con questo af - far, *Fst!* *fst!* Ah, si, la frus - ta, *fst, ah, si, la*
glion lo so spro - nar con questo af - far,

lash them, *fst*, Upon their backs with my own hand I thrash them, With this I lash them, *fst!* ah, yes, I lash them, *fst!* A
Knu - te, fst, musklappen al - les gleich auf die Minu - te, ja mit der Knu - te, fst, nur mit der Knute, fst, pa -
frus - ta, fst, sui dor - ai la mia ma - no ben l'ag - gu - sta, si col - la frus - ta, fst, si col - la frusta, fst, na

brave commander is the valliant chief Kantschukoff!
rirt man mir, dem grossen Gen - er - al Kantschukoff!
comandar il prode Gen - er - al Kantschukoff!

STEIPANN (returns, sees the general—is startled—). Good Lord! The general of the division! (About to sink away.)

GENERAL (severely). Halt!

STE (trembling). General!

GEN. Knaive, you tremble! I see you know me! Who are you, soul of a dog?

STE. Corporal Steipann, secretary of the company.

GEN. Your papers.

STE. Here, general!

GEN (looks over papers). Forage certificate—Roster—good! (Returns all papers but one.)

STE (more courageously). Good, clear writing, isn't it, general?

GEN (reads). "Here I have the portrait of my husband at his schnapps. (Growling as he reads.) So much the more I like my lover!" By the beard of Saint Peter! what is all that devilish nonsense?

STE (horrified). General!

GEN (calls). Adjutant!

ADJUTANT (enters and salutes). General!

GEN. One hundred lashes with the knout for this scoundrel!

STE (trembling). Mercy, general.

GEN. Hold your jaw! I'll show you a husband at his schnapps!

JULIAN (enters from barracks, L. (Aside, referring to VLADIMIR's disguise). That will make some jolly sport!

GEN (rushes at JULIAN and flourishes his knout). And here! A civilian? A spy? (Seizes JULIAN by the collar and slings him toward adjutant.) Two hundred lashes!

JUL. Beg pardon! I am—

GEN. I don't care a candle what you are! First the knout, and then the explanation.

JUL. Oh! quite the contrary! Here is my passport! (Produces a paper.)

GEN (glances at it). Countersigned by the Grand Duke! Very well! But this rascal here (pointing to STEIPANN)—the knout!

STE (kneels). General.

GEN. One hundred lashes, correctly counted!

STE. Mercy! mercy! (Adjutant exits, with STEIPANN dragged by two Cossacks.)

JUL. (aside). One hundred lashes! Horrible! I must tell Vladimir and his comrades who has come! (Going, L.)

GEN (steps in his way). Halt!

JUL. Whom have I the honor of obeying?

GEN. I am Count Timofey Kantchukoff, commanding-general of this division. And you—(Looking at passport.)

JUL. I? A newspaper correspondent.

GEN. A newspaper correspondent? (Returns the passport contemptuously.) Bah! I have often wondered what you fellows were made for, I suppose you are all only round here to betray our movements.

JUL. Movements? The army hasn't moved for three months!

GEN. You herald our defeats to all quarters of the world.

JUL. We would have been very glad to have heralded some victories; but—

GEN. You exaggerate our losses.

JUL. Ah, general! what would be thought of the strength of your army, if we hadn't?

GEN. All the same, I can't use any newspaper man here at the front. You will please walk back to Bucharest between two Cossacks.

JUL. But, general—

GEN. I don't want the slightest blunder I make telegraphed all over the world.

JUL. Then make no blunders!

GEN. Now, what do you know about strategy?

JUL. Not much of that kind; but I understand what blunders are, and I make my living by blaming them. But strategic blunders are not the worst a person can make, general.

GEN (sighs). Ah!

JUL. (aside). Now may all my eloquence help me! He must let up on the poor corporal. (Aloud.) My frosty friend, I read in these weather-beaten features, that, in spite of your rough exterior, you have a warm and humane heart.

GEN (dumbfounded—aside). Can he read my love for Fatinitza is my nose? (Squinting down at his nose.)

JUL (aside). And if I can beg off fifty lashes it will be something (Aloud.) Therefore, general, I appeal to your heart.

GEN (ruled by his idea). We are all human. Every one has his sensitive spot (pointing to his heart).

JUL. Corporals, too, haven't they?

GEN. Corporals and generals. I have experienced it myself.

JUL (astonished). What! (aside) he too? (Gesture of lashing.)

GEN. Once in my life!

JUL (aside). Oh, these Russians!

GEN (feeling at his heart). But I feel it still!

JUL (aside). Well, that knout must have cut pretty deep!

GEN. She was my first and only love!

JUL (astonished). Love? (aside) and I thought—(gesture of lashing) the knout!

GEN. I loved her—and she reciprocated! (Violently.) Yes, sir, she reciprocated!

JUL. I have not the slightest disposition to doubt it.

GEN. My happiness lasted but a few days. She disappeared, and since then I have been vainly striving to find her.

VLADIMIR (at this moment enters from barracks, L., disguised in becoming Wallachian peasant girl's costume, with mustache shaved). Here I am at last!

GEN. Chortt Vasmil! Fatinitza! Speak of angels, and they appear.

VLADIMIR (to JULIAN). O Lord—the Polar Bear!

JUL (aside). He the Polar Bear! The bombshell has burst!

GEN. What, Fatinitza, idol of my heart! you here,—in this costume!

VLADIMIR (very confusedly). Yes!—

JUL (quickly). The young lady came to see her brother, Lieutenant Vladimir. She donned this costume that she might journey with greater security.

GEN (as before). Her brother? Where is this brother?

VLADIMIR. He is—he was—

JUL (as before). The Turks attempted a surprise, yesterday, and Lieut. Vladimir was captured after a heroic resistance.

GEN. The Vladimir shall be rewarded!

JUL. His sister brought ransom money! (To the public.) That's what I call imagination!

VASIL (enters very merrily from barracks with OSIPP. He has a comical disguise.) I look gloriously in these clothes! (without seeing JULIAN and VLADIMIR's gestures, catches VLADIMIR around the waist.) Dearest niece!

GEN [who has stood as if petrified]. Chortt Vasmil! You infernal hound!

VASIL [utters a loud cry]. Great guns! the general! [Runs back.] Company, to arms!

SENTRIES [call]. To arms! to arms! [The company rushes in from every direction. Three of the six cadets are disguised very comically.]

VASIL [seizes the umbrellas which JUL. has previously leaned against a stack of rifles, and calls]. Attention, company! Present arms!

GEN [highly enraged]. Chortt Vasmil! Hound of a captain! this will cost you your command!

STEIPANN [enters, L.]. Help! help! [Behind the Adjutant, who attempts to seize him; then two Cossacks, swinging knouts.] O general! [Throws himself at the general's feet and kisses his boots.] Mercy! mercy!

ADJUTANT. The general ordered one hundred lashes!

GEN. One hundred? Three hundred! Five hundred! And every tenth man in the company one thousand!

JULIAN. He is strong in his decimals!

ADJUTANT. As you command, general.

JULIAN [in an undertone to VLADIMIR, who was about to seize his sabre at the word of command, but was detained by JULIAN]. Fatinitza must help us now!

VLADIMIR. I understand! [Approaches KANTCHUKOFF cognitively. In the meanwhile the company stands motionless at "present arms" the officers with lowered sabres, VASIL with lowered umbrella.]

IF THOU WITH TRUE HEART.

No. 7.

DUETT.

Andantino con moto. VLADIMIR.

If thou, with true heart, Lov'st me so dear - ly, Hope I sin -
 Hearts that have feel - ing, Cru - el aro nev - er, My prayers will
 Woll'n sie mich lie - ben, nicht tief be - trü - ben, was sen sie
 Wol - len den Glau - ben Sie mir nicht rau - ben, dass mei - ne
 Seil di Lei co - re in'a - ma dav - ve - ro, sie - co. me
 Al - ma cho sen - te cru - da non si - a, la pro. ce

- cere - ly thou't pardon all, All that love ten - der Claims love will render, Love knows not how
 ev - er Find grace a - now, Honey is sweet - er, Drawn from flow'rs bitter, So says the pro -
 gü - tig Al - len ver - zeth'n, Lie - be ge - wöh - ret, wenn Lieb' be - geh - ret, Lie - be kennt nie -
 Bit - te bei Ihnen gilt, dann sein Sie gü - tig, nicht mehr so wü - thig, wie Täuschchen mild, nicht so bö - se
 spo - ro, per - do - ro - rò, a - mor co - co - do quanto amor chio - de, a - mor no - ga - re giun - gi mai
 mi - a tro - vi mer - ce, piu forte il mio lo - ti - ra del tie - le di - ce l'a - da - glo e ve - ro

call! Here I'll stay no longer pouting, Frowning sullenly and doubting, He who hopes to gain my love.....
 true! Come, no more I'll stay here doting, Neath those eyes with intrigue gloating, He who hopes to gain my love.....
 Nein! Nicht so grimmig, so verdrossen, nicht so finst' und verschlossen! Wenn Sie lieben treu and wahr.....
 - wild! Wollen Kerzen Sie besie - gen, müssen sie sich willig fü - gen, Liebes - eigneung Simpa - thie.....
 sa! Non mi stia così ac - ci - gliato, scorragato e scombu - ja - to, chi dà me vuol farsi amar.....
 - gli è! Via non faccia il Sacrigan - te, giù quegli occhi da brigan - te, chi dà me vuol farsi amar.....

*rall.**p as if speaking.*

..... Must laugh, and never angry prove. Laugh a bit!
 so sein Sie fer-ner kein Barbar. Lächeln Sie,
 erreicht wohl nie ein solches —
 ei dee sor-ri -der dou sbuffar! Rida un pò!

KATZCHUK. During the 1st. verse, astonished at the low tones.

Come, laugh a lit-tle more!
geschwinde lächeln Sie.

Sù vi - a rida un pò!

During the 2d. stanza speaks: Aha, she could'nt come that low A.

ha ha ha,
 ha ha ha,
 ah ah ah,

ha ha ha ha
 ha ha ha ha
 ah ah ah ah

*cres.**Allegretto.*

Wilt laugh or not more gaily!
 a-ber so lächeln Sie doch!
 ma vuol sor-ri -der o no!

Ah!
 So!
 Ah!

Fa-ces that are cross give
 Weg mit Zorn und Wuth, das
 Non può truce un vi - so

ha,
 ha,
 ah,

ha ha ha ha ha ha ha ha!
 ha ha ha ha ha ha ha ha!
 ah ah ah ah ah ah ah ah!

*Allegretto.**pp*

no de-light, On-ly those that laugh can... please the sight. laugh once more, a gen-tle roar, a
 klei-det schlecht. Lächeln steht so gut, ja... so ist's recht. Theu- rer! Trau- ter lä- chelt doch, ein
 ma pia- cer, pia-ce in ve-co un ri - so... lu - singhlor, via sor-ri - da o bel to - sor, un

*mf**p*

lit - tle more, Fa-ces that are cross give no do - light, On-ly those that laugh, on-ly those can please the
 see - nig noch! Weg mit Zorn und Wuth, das kleidet schlecht, Lächeln steht so gut, ach wie steht das gut
 pocu an - cor, non può truce un vi - so, mai pia - cer, piace so - lo un riso, piace so - lo un riso,

Ha ha ha ha!
 Ha ha ha ha!
 Ah ah ah ah!

p affrettando. (With coquetry.)

sight! now laugh again, laugh out a lit - tle more, more, more, bra - vo, bravo! I'm now less cruel
 ach so lächelt doch, ein see - nig starker noch, so, fest, bes - ser, stärke, dann kann auch ich nicht
 dehl! sorrida un po, sorrida un pò di più, più, più, be - no, bravo! pur' io cru - de - lo

Ha ha ha, ha ha ha ha ha ha ha ha!
 Ha ha, ha, ha ha ha ha ha ha ha ha!
 Ah ah, ah ah ah ah ah ah ah ah!

1 str.

than be - fore!
 grau - sam sein!
 nun sa - rò!

2 str.

GENERAL (who has steadily grown milder at VLADIMIR'S pleading).

Well, then, for the first time in my life I will let mercy temper justice (in undertone) for your sake, Fatinitza. (Aloud.) But there must be some punishment. (His snarls.)

THE ENTIRE COMPANY (in concert.) Saluto, general!

GEN. Bless you, my children! Captain, company drill for two hours. (In undertone.) That's how I get them out of the way!

VASIL (saluting). At your command, general.

GEN. I shall soon be at hand to witness your manoeuvres.

VASIL. At your command, general.

GEN. Now, get out of this!

VASIL (commanding). Company, right face! March! (The drums strike up a march, and the company marches around the stage, defiling before KANTCHUKOFF, then exit R.)

CHORUS. When in robes of White. See page 60

JULIAN (who has been looking laughingly on during the foregoing, produces note-book). I must make a first-class special out of that! What a pity I can't sketch! (Follows the company laughing.)

VLADIMIR (aside). It is now high time for Fatinitza to disappear, and for Lieut Vladimir to come on to the scene. (Going.)

GEN. Fatinitza, at last we are alone together! Idol of my heart! come, come! (He leads VLADIMIR, in spite of resistance, to a camp-stool, seats himself, and draws VLADIMIR on to his knee.) And now let me press the first sweet kiss of our meeting upon your maiden lips!

VLA (tears himself away). Heavens! (Aside.) and I have just been drinking allash!

GEN (follows him). The same shy, coy creature of old! Just one kiss, only one kiss, Fatinitza! (Catches him, and puckers up his lips.)

VLA (bashfully). On my forehead, general.

GEN. Call me Timofey.

VLA. O; my forehead, Timofey (holding still).

GEN (kisses him heartily on the mouth). What a fool I would be!

VLA (caricaturing, screams). Ha! monster!

GEN. Oh, balsam, ambrosia, nectar!

VLA (aside). He doesn't say a word about allash!

GEN. Listen, beloved maiden: I will gain a sacred right unto thee. This ring, it shall seal our union. (Producing a ring.)

VLA. I dare not take it!

GEN (passionately). You must! you must! (He forces the ring on, to his finger.) So, so! Now you are mine for life, my betrothed, soon my wife!

VLA (with a strong, masculine voice). His wife! Chorrt vasmi! That is the first offer of marriage I ever had.

GEN. So much the better! so much the better.

VLA. How shall I save myself? (Aloud as before.) But, general—

GEN (attempting to kiss him). Call me Timofey, affianced husband and take this kiss of betrothal—

VLA (holding out his hand). On my hand, on my hand, Timofey!

GEN. Ah, demnitia! A kiss of betrothal on the hand! On the mouth! on the mouth!

(Sunrise glow in sky.)

JUL (rushing on from L.). General, general!

GEN (jumps up indignantly). Chorrt vasmi! Who dares disturb me?

JUL. I, general, with permission.

VLA (aside). Somebody at last!

JUL. General, I have to announce that a splendid sleigh is coming this way!

GEN. What's that to me?

GEN. What is it?

JUL. A glance with my field-glass discovered a handsome young lady in the sleigh.

GEN. A lady! Holy Petrovitch! my niece! I had forgotten her entirely. The girl has her head filled with fantastic notions. She wants to see the war for herself; but she will be sent to a convent at once. What has the princess Lydia Imanovna to do in camp?

VLA (startled, aside). Lydia! Heavens! (Aloud.) General!

GEN (tenderly). Call me Timofey!

VLA. Timofey, what is the name of your niece?

GEN (with vexation). Lydia Imanovna. The deuce take her! (Goes to background. Sleigh-bells,—introduction to Sleighing Song, p. 69 —very piano.)

VLA (in foreground with JULIAN). Heavens! what shall I do? It's all up with me now, my dear fellow.

JUL (in undertone). Why?

VLA. I love Lydia Imanovna. She is the cause of my having been transferred to this place. She will recognize me. What shall I do?

JUL. Don't worry, my boy: I will rescue you. (The sleigh-bells are heard nearer, music forte. A sleigh-team with Russian harness enters stage, L. A Cossack leads the horses. An adjutant opens the bearskin covering. LYDIA throws aside her fur robe, and comes forward attended by the GENERAL. JULIAN and VLADIMIR stand at one side. The sleigh goes off R.)

WHEN IN ROBES OF WHITE.

No. 8.

Marziale marcato alla breve.

When in robes of white, ... earth lies be-fore me, Bright with frost and snow,
 Liegt der Schnee so weiss, ... das macht uns fröh-lich, glit - zert hell das Eis.
 Quan - do bianco il suol ... ve - der miè da - to tut - to no-ve e gel.

When in robes of white, ... earth lies be-fore me, Bright with frost and snow,
 Liegt der Schnee so weiss, ... das macht uns fröh-lich, glit - zert hell das Eis.
 Quan - do bianco il suol ... ve - der miè da - to tut - to no-ve e gel.

... de - light comes o'er me ! Then, in I - cy jew-els though she's found, Rus - sia
 ... dann sind wir se - lig, wenn es Frost gibt, dass der Bo - den kracht, seigt sich
 ... io son be - a - to, co - me bril - la e scin - til - la al - lor, la mia

... de - light comes o'er me ! Then, in I - cy jew-els though she's found, Rus - sia
 ... dann sind wir se - lig, wenn es Frost gibt, dass der Bo - den kracht, seigt sich
 ... io son be - a - to, co - me bril - la e scin - til - la al - lor, la mia

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stands a queen, with splen - dor crown'd! la - ta - plan, ra - ta - plan, plan, ra-ta-
Russ - land in krystall - ner Pracht! nur vor - an, Mann für Mann, links, manöv-
 Rus - sia col-ma di splen - dor! ra - ta - plan, ra - ta - plan, plan, ra-ta-

stands a queen, with splen - dor crown'd! Ra - ta - plan, ra - ta - plan, plan, ra-ta-
Russ - land in krystall - ner Pracht! nur vor - an, Mann für Mann, links, manöv-
 Rus - sia col-ma di splen - dor! ra - ta - plan, ra - ta - plan, plan, ra-ta-

plan, ra - ta - plan, ra - ta - plan, plan, ra-ta - plan, To
 : rirt! fe - sten Tritt, Schritt für Schritt, stramm de-fi - lirt, ob's
 : plan, ra - ta - plan, ra - ta - plan, plan, ra-ta - plan, sü

plan, ra - ta - plan, ra - ta - plan, plan, ra-ta - plan, To
 : rirt! fe - sten Tritt, Schritt für Schritt, stramm de-fi - lirt, ob's
 : plan, ra - ta - plan, ra - ta - plan, plan, ra-ta - plan, sü

a tempo.

glide o'er snow, ah! what de - light! They in Rus - sia on - ly
 friert, ob's al brennt gleich viel, da - fühlt sich der Russ in sei - nem
 lar, al gel, che, bel pla - cer, so - lo in Rus - sia lo - si

glide o'er snow, ah! what de - light! They in Rus - sia on - ly
 friert, ob's al brennt gleich viel, da - fühlt sich der Russ in sei - nem
 lar, al gel, che, bel pla - cer, so - lo in Rus - sia lo - ly

a tempo.

do it right! march! march!
 E - le - ment! *Marsch!* *Marsch!*
 puo go - der, marsch! *Marsch!*

do it right! march! march!
 E - le - ment! *Marsch!* *Marsch!*
 puo go - der, marsch! *Marsch!*

a tempo.

Ped. *fz*

SLEIGHING SONG.

(Dialog.)

| tr | |

dr

dr

4

Dr.

| tr- | |
| *tr* |
| tr |

4

| tr | |

12 卷

• cres. assai.

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LADIA. (Not seeing Vladimir and Julian.)

At head - quar - ters, dear - est un - cle, I ar - rive with ea - ger long - ing, To be -
 Theu - rer O - heim, län - ger konnt ich die - sem Drang nicht sei - der steh'n, Eu - re
 Zio di - let - to a voi d'ap - pres - so mal gul - dò la brama ar - dea - to d'am - mi -

- hold up - on the field it - self, Two proofs of val - or bright!
 gro - ssen Helden - tha - ten in der Näh' mir an - zu - seh'n.
 rar sul campo is - tes - so chiare pro - ve di va - lor!

KANTSHUCKOFF.

Buried here, mid snowdrifts
 Mitten un - ter Schnee und
 Qul trà ne - vi sep - pe -

Oh! a sleigh-ride is de -
 Solche fri - sche Win - ter -
 E - bri - osa u - na tal

fright - ful, What you wish, pray now con - fide.
 Ei - se, sa - ge mir, seas seilst du hier?
 li - ta, dimmi un pò cho vuoi tu far?

light-ful, And ro-man-tic, too, be-side! What do-light,
res-se hat Ro-man-tik, glau-bet mir! *Wel-che Lust,*
gl-ta e ro-man-ti-ca del par! Qual pla-cer

with-in a light sleigh seat-ed, on-ward bound-log, And to hear the tinkling bells in
beim Spiel der Flo-cken leicht da-hin zu glei-ten, wenn so hell die Sil-ber-glocken
dal-la leg-gio-ra sli-ta an-dar-ra-pi-ta ed u-dir la so-na-glie-ra

measure gai-ly sound-ing. To sweep and away, Like zephyrs at their play,
da-zu lieb-lich lau-ten. Wohlan, voran! auf schnee-be-dock-ter Bahn;
tin-tin-nar gra-di-ta, sfiorar a vol com' un' au-retta il suol,

So light, so bright! Thus young love flies a-way! To sweep and away,
oft weht es kühl, doch geht es schnell an's Ziel, auch kühl,
leggier pensier co - al d'a-mor sen va, sflorar a vol

like winds at play, Thus like a breath we dash a....
frisch geht's an's Ziel in Ell - ge - schwind wie Pfeil und..
com' au ra il suol co - al so - spir leg - gier sen..

VLADIMIR.

way! 'Tis she, 'tis she! what delight my heart doth fill! I seem to dream, Am I truly waking, still!
Wind. Sie ist's, ja, ja, ach wie pocht mein Herz so bang; es tönt so nah! tönt der muß're Schellen Klang!
väh! E lei, è lei, dolce ardor m'an-vado il seo, mi par sognar Ah non credo a tanto ben!

JULIAN.

So light! so bright o'er the smooth and i - cy way, To sweep and away, Like zephyrs at their play
Wie fliegt man da auf der Fläche spiegelblank; bald fern, bald nah! tönt der muß're Schellen Klang!
E bel guizzar qual ba - lo - no pel sentier; sflorar il suol come un ze - fi - ro leggier!

KANTHUCKOFF.

LIDIA.

Safe and warm, by robes of fur pro - tect - ed, All fret and care are
 Tief in sei - che Pel - se warm ge - schmie - get, ruh' ich von süs - sen
 Chiusa in cal - de spo - glie mol - lo - men - te a cari in - gan - ni

p

rall. *a tempo.* *rall.*

from my thoughts re - fect - ed, Forms now in sight Swift - ly take flight,
 Bil - dern ein - ge - wis - get, schau halb im Traum flich'n Baum um Baum.
 sbrig - lio la mia men - te, lor - me appa - rir veggo o fug - gir,

rall.

rall. *a tempo.*

a tempo. *rall.*

Ah! often - times thus dis - ap - pear Dreams that to the heart were
 Ach, so im Eil ist mir auch schon manch' ge - träumtes Glück ent -
 ah! co - si fug - gè ta - lor, fug - gè, più d'un sog - no dolce al

fp a tempo. *pp* *rall.*

a tempo.

dear! Ah! 'tis vain thus re - call - ing Vi - sions van - ished, to - day, Hence, a - way! Such thoughts en -
 floh'n. Um mein Herz zu be - zwin - gen, ruf' dem Füh - rer ich zu: Musst die Peitsche des - ser
 cor! Crudo è al cor ri - mem - bra - re l'il - lu - sion che fug - gi, su m'in - vo - la a tal pen -

a tempo.

tenuto. a tempo.

- thralling! Coursers light, speed a - way! a - way! a - way! What delight up - on a light sleigh
 schwingen, trabe fort oh - ne Ruh, ha, ho, ha, ha! Welche Lust beim Spiel der Flocken
 ale - ro o cor - sie - ro leg - ger; à vol! à vol! Qual piacer dal - la leg - gie - ra

colla voce. pp

a tempo.

seated; on - ward bounding; And to hear the tinkling bells in measure gal - ly sound - ing!
 leicht da - hin zu glei - ten, wenn so hell die Silber - glock - en da - zu lieb - lich läu - ten!
 sli - ta andar ra - pl - ta ed u - dir la so - nag - gio - ra tin - tin - nar gra - di - ta,

63

To sweep and sway, like zephyrs at their play, So light, so bright! Thus young love
Wohlan, ror - an auf schneebe - deck - ter Bahn. Wahl weht es kühl, doch grüß es
sforar a vol com' un' au - retta il suol leggier pensier co - al d'a

Ah! what do light In rap id
Es noch til das Hers ein se nig
gen - pia - cor, in vol leg

Ah! what do light In rap id
Schnell geht's vor an auf glat ter
gen - til pia - cor, in vol leg

flies a-way! To rush and fly o'er lee and snow, and like... the wind
schnellen's Ziel, und weht's auch kühl, frisch geht's an's Ziel in Eil - geschwind
mor sen va, sforar a vol com' au - rali suoi co - al... sospir...

flight, to glide and dash like the
bang, doch mit Won ne dash fullt the
gier fug gir, guiz - zar di der
ha

flight, To glide and dash like the
Bahn, geht's auch kühl, doch geht's like the
gier, fug gir, zar ba

[illegible]

THERE'S A CLOISTER NEAR THE FIELD.

No. 10.

QUARTET.

ALLEGRO.

KANTSCHUKOFF.

There's a cloister near the field,
Eine Zuflucht winket dir,
 Qu'il nel presiau chiostro v'ha,
 That to you will shelter
 in dem Kloster nahe
 che ri-cet-to à da

f *sp* *f* *sp*

LIDIA. poco rallent.

yield!
 hier!
 rhl!

In a cloister you'd confine me, Your exploits from me conceal - ing, While I
Wie? im Kloster soll ich weilen statt den Ruhm mit Euch zu thei - len? Ach ich
 In un chiostro con - fi - nar-mi, le tue ge - sta vnoi ca - lar - mi, mon - tre

f *sp* *p*

MODERATO.

KANTSCHUKOFF.

here may safely stand, And see all, close at hand! Would it in you be-coming be To stay here un-
 blieb viel lieber da, dem theuren On - kel nah! Solch Wagniss für ein zartes Weib muss ich dir wider
 quel poirci re - star i pro-di ad am - mi - rar! Ti par s'ad-di-ca a fo - mi - na, re - star qui frà mè

pp

tect - ed! Hast on the risks re - flect - ed Of what may chance to thee! And therefore, as I
 ra - then; Hier un-ter den Sol-da - ten das wär zu viel ris- kirt; je- doch für dei- nen
 da - ti ei rischi hai pon- der-a - ti cho cor- rer vi si pah! pe- rò - dischè l'ia-

pp

plain-ly see, How dull would be such dwell- ing, This gen- tle dame, if will- ing, Shall thy compan- ion
 Zeit-er treib bin ich der Aufmerk- sa- me, d'rum wähl ich diese Da- me, die dich beglei- ten
 ma- gi- no te-dista in tal di- mo- ra, que- ta gen- til si- gno- ra compa- gna tua fa-

pp

LYDIA. (taken aback.)
 This young lady!
 Diese Dame?
 La si- gno- ra!

What do I see?
 Was muss ich sehn,
 Che-veggo o ciel!

This la- dy fair, the
 Ihr Anblick weckt Er-
 La si- gno- rina a

VLADIMIR.
 Oh, Heaven!
 O Gott!
 O ciel!

a - las!
 mir bangt!
 A- hime!

JULIAN.
 he! wird!
 röt!

Yes, this la- dy!
 diese Dame.
 La si- gno- ra!

This, now, is fine!
 Jetzt wird es schön!
 Or viene il bel!

KANTSCHUKOFF.
pp *pp* *pp*

LIDIA. (Not seeing Vladimir and Julian.)

At head - quar - ters, dear - est un - clo, I ar - rive with ea - ger long - ing, To be -
 Then - rer O - heim, län - ger konnt ich die - sem Drang nicht wi - der ste'h'n, En - re
 Zio di - lot - toa voi d'ap - pres - so mi gui - dō la brauaar - don - to d'am - mi.

- bold up on the field it - self, The proofs of val - er bright!
 gro - ssen Helden - tha - ten in der Nah' mir an - zu - sch'n.
 rar sul campo is - tes - so chiare pro - vo di va - lor!

KANTSHUCKOFF.

Buried here, mid snowdrifts
 Mitten un - ter Schnee und
 Qui tra ne - vl sep - pe -

fright - ful,
 Ei - se,
 Il - ta,

What you wish, pray now con - fide.
 sa - ge mir, was willst du hier?
 dimmi un pò cho vuoi tu far?

Oh! a sleigh - rike is de -
 Solche fri - sche Win - ter -
 E - bri - cea u - na tal

- light - ful, And ro - man - tie, too, bo - side!
 rei - se hat Ro - man - tie, glau - bet mir!
 gi - ta e ro - man - ti - ca del par!

What de - light,
 Wel - che Lust,
 Qual pla - cer

pp

with - in a light sleigh seat - ed, on - ward bound - ing, And to hear the tinkling bells in
 beim Spiel der Flo - cken leicht da - hin zu glei - ten, wenn so hell die Sil - ber - glocken
 dal - la leg - gie - ra al - ta an - dar ra - pi - ta ed u - dir la so - na - glie - ra

fr

measure gal - ly sound - ing. To sweep and away, Like zephyrs at their play,
 da - zu lieb - lich lau - ten. Wohlan, voran! auf schnee - be - deck - ter Bahn;
 tin - tin - nar gra - di - ta, sfiorar a vol com' un' au - retta il suol,

pp

So light, oft weicht
leggiert
so bright l
es kühl,
pensier
Thus young love flies a - way l
doch geht es schnell an's Ziel,
co - al d'a - mor sen va,
To sweep and sway,
und weht's allor
auch kühl,
a vol

like winds at play,
frisch geht's an's Ziel
com' au - ra il suol
Thus like..... a breath..... we dash a....
in Eil - ge - schwind..... wie Pfeil und..
co - al..... so - spir..... leg - gier neu..

VLADIMIR.
way l 'Tis she, 'tis she l what delight my heart doth fill l I seem to dream, Am I truly waking, still l
Wind. Sie ist's, ja, ja, ach wie pocht mein Herz so bang; es tont so nah' ihrer holden Stimme Klang.
vål E lei, à lei, dolce ardor m'inn-vado il sen, mal par sognar Ah non credo a tanto ben l

JULIAN.
So light l so bright e'er the smooth and i - cy way, To sweep and sway, Liko zephyrs at their play
Wie fliegt man da auf der Fläche spiegelblank; bald fern, bald nah' tönt der munt're Schellen Klang.
E bel guizzar qual ba - le - oo pel sentier; allor il suol como uo ze - fi - ro leggiert l

KANTSHUCKOFF.

LIDIA.

Safe and warm, by robes of fur pro - tect - ed, All fret and care are
 Tief in tee - che Pel - ze scarm ge - schmie - get, ruh' ich von süs - sen
 Chiusa in cal - do apo - glie mol - le - men - te a cari in - gan - ni

p

rall. *a tempo.* *rall.*

from my thoughts re - ject - ed, Forms now in sight Swift - ly take flight,
 Blü - dern ein - ge - wie - get, schau halb im Traum flieh'n Baum um Baum.
 sbrig - ho la mia men - to, tor - me appa - rir veggio e fug - gir,

rall. *a tempo.* *rall.*

a tempo. *rall.*

Ah! often - times thus dis - ap - pear Dreams that to the heart were
 Ach, so im Ell ist mir auch schon manch' ge - träumtes Glück ent -
 ahl co - si fug - gi ta - lor, fug - gi, più d'un sog - no dolce al

fp a tempo. *pp* *rall.*

a tempo.

dear! Ah! 'tis vain thus re-call-ing Vi-sious van-ish'd, to-day, Hence, a-way! Such thoughts en-
 floh'n. Um mein Herz zu be-zwin-gen, ruf' dem Füh-rrer ich zu: Musst die Peitsche bes-ser
 cor! Crudo è al cor ri-mem-bra-re l'il-lu-sion che fug-gi, su m'in-vo-la a tal pen-

*a tempo.**tenuto. a tempo.*

-thrilling! Coursers light, speed a-way! a-way! a-way! What delight up-on a light sleigh
 schwingen, trab'e fort oh-ne Ruh, ha, ho, ha, ho! Welche Lust beim Spiel der Flocken
 ale-ro o cor-sio - ro leg-ger; à vol'; à vol'! Qual piacer dal-la leg-gie-ra

*colla voce.**pp**a tempo.*

seated; on-ward bounding; And to hear the tinkling bells in measure gal-ly sound-ing!
 leicht da-hin zu glei-ten, wenn so hell die Silber-glock-en da-zu lieb-lich läu-ten!
 ell-ta andar ra-pl-ta ed u-dir la so-nag-gie-ra tin-tin-nar gra-di-ta.

To sweep and sway, like zephyrs at their play, So light, so bright! Thus young love
 Wohlan, vor - an auf schneebe - deck - ter Bahn. Wohl weht es kuhl, doch geht es
 sborar a vol com' un' au - rotta il suol leggier pensier co - al d'a

Ah! what do light lu rap - id
 Es pocht das Herz ein we - nig
 gen til pia cer, in vol leg

Ah! what do light lu rap - id
 Schnell geht's vor - an auf glat - ter
 gen til pia cer, in vol leg

flies a - way! To rush and fly o'er ice and snow, and like... the wind
 schnellen's Ziel, und weht's auch kuhl, frisch geht's an's Ziel in Eil - geschwind
 mor sen va, sborar a vol com' au ra il suol co - al... sospir....

flight, to glide and dash like the
 bang. Doch mit Won ne füllt the
 gier fug gir, guiz zar di der
 ha

flight, To glide and dash like the
 Bahn. Weht's auch kuhl, doch geht's the
 gier, fug gir, guiz zar di gar
 ba

[illegible]

THERE'S A CLOISTER NEAR THE FIELD.

No. 10.

QUARTET.

ALLEGRO.

KANTSCHUKOFF.

There's a cloister near the field,
Eine Zuflucht winket dir,
 Qui nel presinn chioastro v'ha,
 That to you will shelter
in dem Kloster nahe
che ri-ocet-to si da

LIDIA, poco rallent.

yield!
hier!
ra!
 In a cloister you'd confine me, Your exploits from me conceal - ing, While I
Wie? im Kloster soll ich weilen statt den Ruhm mit Euch zu thei - len? Ach ich
In un chioastro con - fi - nar-mi, lo tuo ge - sta vuoi co - lar - mi, men-tro

MODERATO.

KANTSCHUKOFF.

here may safely stand, And see all, close at hand! Would it in you be-coming be To stay here un-pro-
blieb viel lieber da, dem theuren On - kel nah! Solch Wagniss fur ein zartes Weib muss ich dir wider-
qui potrei re - star i pro-di ad am - mi - rar! Ti par s'ad-di-ca a fe - mi - na, re - star qui fra noi

- tect - ed! Hast on the risks re - flect - ed Of what may chance to thee? And therefore, as I
 ra - then; Hier un - ter den Sol - da - ten das wär zu viel ris - kirt; je - doch für dei - nen
 da - ti ei rischi hai pon - der - a - ti che cor - rer vi si può! po - rò - duccob t'im-

pp

plain - ly see, How dull would be such dwell - ing, This gen - tle dame, if will - ing, Shall thy compan - ion
 Zeit-ver treib bin ich der Aufmerk - sa - me, drum wählt ich diese Da - me, die dich beglei - tea
 ma - gi - no te - dista in tal di - mo - ra, que - sta gen - til si - gno - ra compa - gna ins fa-

pp

LYDIA. (taken aback.)

This young lady!
 Diese Dame?
 La si - gno - ra!

What do I see?
 Was muss ich sehn,
 Cho - veggo o ciel!

This la - dy fair, the
 Ihr Anblick weckt Er-
 La si - gno - rina a

VLADIMIR.

Oh, Heaven!
 O Gott!
 O ciel!

a - las!
 mir bangt!
 A - hime!

JULIAN.

be!
 wird!
 rü!

Yes, this la - dy!
 diese Dame.
 La Si - gno - ra!

This, now, is fine!
 Jetzt wird es schön!
 Or viene il bel!

KANTSCHUKOFF.

pp

pp

pp

LYDIA.

truth to tell, With wonder makes me trem - ble, So much doth she re - sem - ble A youth I once knew
 stau - nen mir, da ich, frei zu ge - ste - hen, ihr E - ben - bild ge - se - hen, in ei - nem Of - fi -
 dir - ve - lo - as - sai mi me - ra - vi - gli a sp - piego ei - la so - mi - gli a a un gio - va - ne of - fi -

VLADIMIR. (joyfully.)

well!
 - sier,
 zial!

To whom you cour - te - sy did show, That aid - ed and re -
 dem Sie bei ei - nem Un - fall einst barm - her - zig bei - ge -
 Che voi cor - te - se e te - ne - ra su gior - no son - cor -

- lished him, Per - haps you have be - lieved him, For - got - ful 'tis not
 - stan - den, und der in al - len Lan - den stets dank - bar bleibt da -
 - re - ste ebe - for - so poi cre - de - ste ob - lio, e non e

p

LIDIA. *pp*

I must in truth con-fess 'Tis a pe-cu-liar case, I must in truth con-fess 'Tis a pe-cu-liar
Der Zu-fall spielt fürwahr, mit-un-ter son-der-bar, der Zu-fall spielt fürwahr, mit-un-ter son-der-
 E duo-po con-fes-sar che il caso è sin-go-lar, è duo-po con-fes-sar che il caso è sin-go-

VLADIMIR.

JULIAN. *pp*

I must in truth con-fess 'Tis a pe-cu-liar case, I must in truth con-fess 'Tis a pe-cu-liar
Der Zu-fall spielt fürwahr, mit-un-ter son-der-bar, der Zu-fall spielt fürwahr, mit-un-ter son-der-
 E duo-po con-fes-sar che il caso è sin-go-lar, è duo-po con-fes-sar che il caso è sin-go-

KANTSCHUKOFF.

case; The fact absurd doth seem, I think 'tis all a dream! The fact ab-surd doth seem, I think 'tis all a
bar; ganz un-be-rechenbar, bleibt Manches im-mer-dar, ganz un-be-re-chenbar, bleibt Manches immer-
 lar, assurdo il vero ap-par, si cre-do di so-guar, as-surdo il vero ap-par, si cre-do di so-

case; The fact absurd doth seem, I think 'tis all a dream! The fact ab-surd doth seem, I think 'tis all a
bar; ganz un-be-rechenbar, bleibt Manches im-mer-dar, ganz un-be-re-chenbar, bleibt Manches immer-
 - lar, assurdo il vero ap-par, si cre-do di so-guar, as-surdo il vero ap-par, si cre-do di so-

dream; But this af - fair in hand, I can - not understand, The fact absurd doth seem, I think 'tis all a
 dar; die Sach - e ist nicht klar, doch hat es nicht Ge - fahr, die Sache ist nicht klar, doch hat es nicht Ge -
 gnar, per ben co - desto af - far, io non mi so spie - gar, assurdo il vero ap - par, si cre - de di so -

dar; die Sa - che ist nicht klar, es dro - het uns Ge - fahr, die Sa - che ist nicht klar, es drohet uns Ge -

dream; But this af - fair in hand, I can - not understand, The fact absurd doth seem, I think 'tis all a
 dar; die Sa - che ist nicht klar, es dro - het uns Ge - fahr, die Sa - che ist nicht klar, es dro - het uns Ge -
 gnar, per ben co - desto af - far, io non mi so spie - gar, assurdo il vero ap - ppr, si cre - de di so -

dar; Hier bei der Kriegerschaar droht ihnen leicht Ge - fahr, ja bei der Kriegerschaar droht ihnen leicht Ge -

fz pp

dream! I must, in truth, con - fess, 'Tis a pe - cu - liar case; The fact ab - surd doth seem, I think 'tis all a
 - fahr. Der Zu - fall spielt für wahr, mit un - ter son - der - bar, der Zu - fall spielt für wahr, mit un - ter son -
 - gnar, il caso è sin - go - lar, il caso è sin - go - lar, si cre - de di so - gnar, si cre - de di so -

fz pp

dream! I must, in truth, con - fess, 'Tis a pe - cu - liar case; The fact ab - surd doth seem, I think 'tis all a
 - fahr. Der Zu - fall spielt für wahr, mit un - ter son - der - bar, der Zu - fall spielt für wahr, mit un - ter son -
 - gnar, il caso è sin - go - lar, il caso è sin - go - lar, si cre - de di so - gnar, si cre - de di so -

fz pp

dream! And do you know the youth I mention? Yes, surely he my brother is!
bar! So kennen Sie den jungen Krieger? Es ist mein Bruder of-fen-bar.
gnar! E noto a voi quel uf-fa-zia-le! Ma cer-tamento è mio fra-tel!

'Tis sur-
Ist das
 Ver-sa

dream!
bar!
gnar!

Sho is his sis-ter!
Dies ist die Schwester!
 Sua suora è des-sa!

prising!
möglich
ri-a

Where, at pre-sent, is your brother?
Und wo wei-let die-ser Bruder?
 E il fra-tel do-vo si tro-va!

They made him pris'ner yes-ter-
Seit ges-tern ist ge-fou-gen
 Lo fe-er je-ri pri-gio

And to this sis-ter he is twin!
Wahrscheinlich ist's ein Zwillingpaar!
 Al-la sorella egli è gem-mel!

day!
er,
nier!

For him we will u - nit-ed pray!
Ach für ihn be - ten wollen wir!
Per lui a - oi - ta pre-ghe - rum!

To ransom him she came this way!
Ihn zu be - frei - en kam sie her.
Mar - is - cat - tarlo è mio do - ver!

Their prayers to - geth - er they will
Im Klos - ter be - tet er mit
Là ve - do già pre - gar in

12 1

KANTSCHUKOFF.

say! If he dis - guised as maid was ta - ken, For - tu - nate tho cap - tor is! To-day 'tis late is!
ihr Als Frauen - zim - mer ist man immer besser d'ran doch wie als Mann! Doch heut wird's leid
siem! Sì da do - anina in - ca - ma - fat - to fortunato è il ma - lon - dia! Quest'og - gi - Pon è

pp

- re - dy, At the clois - ter to in - state you; we must ac - com - modate you, For well or ill, with
schon zu spät, zum Kloster Euch zu füh - ren, d'rum muss man hier campi - ren so gut es z - be -
tar - da già al chio - stro per gui - dar - vi, è d'uo - po d'as - cos - ciar - vi e bene o mal con

8va

ns! Meanwhile, as at my quarters, Ma - ny may be standing by, Yet, in here, you may be
 geht. Ich lass dort mei - ne Leu - te nun geschwind Reue pas - si - ren, Die Damen soll'n pro
 noi! In - ten - to che con me si sth à ma - no ar la gen - te, qui deu - tro quie - ta

Sya

Sya

p

LYDIA.

ah! what now!
 Ja! was that's?
 ah! che fa!

VLADIMIR.

ah! O heaven!
 Ha! O Gott!
 ah! O ciell!

JULIAN.

ah! now joy!
 Ha! recht schön!
 ah! ma ben!

KANTSCHUKOFF.
 (auf end.)

qui - et, And rest you with-out fuss! The place is small for two, But you can make it
 bi - ren, da drinnen sanft zu ruh'n. Zwar ist der Raum nur klein, Ihr müsst ver-träg-lich
 men - te po - sar po - tre - te voi! Es - tutto è un pò il co - cal, s'at - tin - cin poi ira

Sya

Sf

p

fp

p

will happen!
Ganz richtig!
s'in - len - de!

I think so!
Das will ich!
O an - si!

be with you!
Vor-trefflich!
be - so - nel

Oh, yes! That's true;
Ihr wollts? sohlan,
Oh si, di coor,

I will, with all my
recht gern, das kann ge-
è ben, di tat - u

do; Tho' narrow is the space, You'll find room to em - brace! Come on! All right, now, and keep up good
sein. Warum so fremd denn noch? Umarmt Euch herz-haft doch! nur zu! *umarmt Euch, umarmt Euch recht*
lor; vin tal ris - erbo al fin, s'ab bran - ci - no an tan - tin! Su via! da bra - ve, s'ab - bracein di

fz p mp fz mf

heart!
schehn!
euor!

heart! He in a nice warm nest will hide, While I am freez - ing here outside!
schö! Er ruht da drinnen warm mit ihr, und ich bleib draussen hier, und frier!
euor! Es dolce un ni - do si tro - vò men - tre io qui fuori agghi - ac - co - rò!

All is right!
Mir ist's recht!
Fatto è già!

All is right!
Un-gerecht!
Fatto è già!

No ist's recht!

p fp f f

bright, The ten - der flame that doth my heart re-
zum - ber - haft dass für die Schwester Sim - ple - thie - ich
lar la dol - ce flam - ma che m'ac - ce - se il

shine the ten - der flame that lights up mine, that doth my heart re-
Lei-den-schaft, ver-ber-gen mein Ge-fühl, ver-ber-gen mein
lar la flam-ma che m'ac-cese il cor, si che m'ac-cese il

bright The flame that hearts u - nite, that doth their hearts ro-
- schaft, ver-räth ihn sein Ge-fühl, ver-räth ihn sein Ge-
lar la flam-ma del suo cor, si che gli ac-cese il

shin ing bright like flames u-
Lei den schaft, für sie u-
rai bal sar mi fanno ich
il

light! Sweet en-
füh! Wa - rum
cor! Dolce in-

con espressione.

light! 'Tis she that wins my heart with her en-
füh! Dem Zau-ber ih - rer Nä-he wie ent-
cor! E lei che il cor m'inebria - del suo in-

light! Oh, what a brill-lant i - tem waits in - ser - tion by my jour - nal.
- *füh!* Welch prächt - ger Ar - ti - kel winkt mir da für mein Journal.....
cor! Oh che sta-pendo ar - ti - co - lo v'ha qui pel mio gior-na - le,

nito! This plan now con - sum-
füh! Sie darf mir nicht ent-
cor! II pia no t com - bi-

chant ment! Here, be-
flie hen? mich ent-
 can to! lui d'ac-

chant ment! or doth de-sire mislead, her presence
flie hen? *Wie die - sen Himmelbli- cken* rich ent-
 can to! od till de - sir che me la linge ac-

With - in a convent's qui - et gates, An of - fi - cor en - per - nal,
In's Klos-ter geht ein Lieuten - ant, das ist sehr a - mü - sant
 in un con - ven - to sci - vo - la un gio - vane of - fi - cia - lo

ma ted! And ap pe - tites well
flie hen, sich noch mals mir ent-
 na to, boe co ne pre - li-

side him! Fly not a-
zie hen? Sein E-ben-
 can to! noo t'in - vo-

feigu log? O im - age fair, ah, do not fly u-
zie hen? da ach! so lan - ge schon dies hol - de
 can to! el - ma - gi - os gen - til non t'in - vo-

Will teach the monks to march in line, And how to drill in arms with han - dy
In solch ein Klos-ter dringt selbst ein Re-por-ter nicht ein-mal; das wird pi -
 in - se - gnerà al - la mo - na - che mar - ciar a ma - no - vrar si ma - no -

sa ted, No more I'll leave, don't
zie hen, So wird mein Wunsch er-
 ba to, non ti la - sce.

way! If 'tis a dream, I would not wake a-
 bild mit hei - - - anem Sehnen schon mein Hers er-
 lar so so - - - gno egi! non mi vor - rei de-

way! If I dream, let me not wake a-
 Bild ein - - - zig mir die gan - ze See - le
 lar so gno egi! non mi vor - rei de-

skill! A fair bat - tal - ion fem - i - nine, Per - haps he'll raise at will, And put them through the
 kant! Ja für ein hal - bes Dutz - end Feu - ille - ion's schon fand ge - nüg - end Stoff ich vor der
 vry, o an bat - ta - gion di fo - mi - na forse ei ne pub ca - var. an bat - ta - gion co-

fear, No one can mo - lest you here, can harm you
 füllt und mein sü - asen Seh - nen wird so - dann ge -
 re tor re h me nes - sun ti pub nes - sun ti

gain! full! Doth he control my heart by spells en -
 start! Der sü - asen Täuschung mag ich nicht ent -
 E lei che il cor m'i - na - bria del suo in

gain! full! Doth she control my heart by spells en -
 start! p Dem Zau - ber ih - rer Nü - he wie ent -
 E lei che il cor m'i - ne - bria del suo in

drill! Ob, what a bril - liant i - tem waits in - ser - tion in my Jour - - - nal,
 Hand! Ein prächt - ger Ar - ti - kel winkt mir da für mein Journa - - - le,
 var! Ob che stu - pen - do ar - ti - co - lo v'ha qui pol mio gior - na - - - lo,

here! no, no, The plan... now con - sum -
 still! Nein, nein, darf mir nicht ent -
 pub! ah, ah, il pia - - - no e com - bi -

chain - ing! Or doth de-sire mislead, his prosceno
 the hen? dem hol - den Zau - ber nicht mein Herz ent-
 can to! ed' il de-sir che me lo fin - ge ac-

chain - ing! Or doth de-sire mislead, bor prosceno
 the hen? wie die - sem Him - melsblicken mich ent-
 can to! od' il de-sir che me la fin - ge no-

With - in a con-vent's qui - et gates an of - fi - cer su - per - na
 In's Kloster geht ein Lieu - ten - ant, das ist sehr a - mu - sant.....
 In un con - ven - to sei - vo - la un gio - vane uf - fi - cia - le,

ma - ted, With your ap - pe - tites well
 the hen, sich nicht your noch - mals mir ent-
 na to quel boc - co ne pre - li-

feign - ing! ah, no!... fly, not a
 the hen? des to! ab Bru - ders E - ben-
 can to! ah non t'in - vo-

feign - ing! O lin - age fair, ah, do not fly a-
 the hen? to, da ach! so lan - ge schon dies hol - de
 can to, oi - ma - gi - ne gen - til non t'in - vo-

Will teach the monks to march in line, and how to drill in arms with han - dy
 In solch ein Klo - ter dringt selbst ein Repor - ter nicht einmal, das wird pl -
 in - so - gne - rà alle mo - na - che marcher è ma - no - vrar si ma - no -

sa - ted; You, I'll leave..... no more, don't
 the hen, so nur wird mein Wunsch er
 na to no non più..... is la - ve

12

way! If 'tis a dream, I would not wake
 bild mit sei - a - sem Schönen schon mein Hers
 lar so - - - guo egi! b non mi vor - rei de

way! If I dream, let me not wake
 Bild ein - - - zig mir die gan - ze See
 lar so - - - guo egi! b non mi vor - rei de

skill! A fair bat - tal - ion fem - i - nine, Per - haps he'll rise at will, And put them through the
 kant! Ja für ein hat - bes Dutz - end Few - ille - ton's schon fand ge - nü - gen! Stofflich vor der
 var, e na bat - ta - gion di fa - mi - ne forse ei ne pub en - var, zu bat - ta - gion co

fear, None can mo lest or harm you here, can harm you
 füllt ja nur wird mein heisses Sch - nen bald ge
 ro nes so - - - nur me ta - to - giler pub te to - giler

gain. If 'tis a dream; If 'tis a dream, do not a -
 füllt. Ich träum mit ihr, dass er bei mir, o wie so
 star, so no - guo egi! b, se so - guo egi! b non vo do

gain. If 'tis a dream, if 'tis a dream, ah, pray do not a -
 füllt. so nah bei ihr, wie wohl ist mir, wie fühl ich mich so
 star, so no - guo egi! b, se so - guo egi! b no non cor - rei de

drill. Oh, what a brill - iant i - tem waits In - ser - tion in my
 Hand. Wenn er bei ihr, dann bin ich hier ganz si - cher ä - ber
 var, Oh che ar - ti co - lo stu - pen do v'ha pel mio gar

here. No one can take you from me here, no 'tis con - sum -
 - stillt. Sie bleibt mit ihr, ganz nah bei mir ach, das macht mich
 pub, nes - sun, a me ti pub no, b com - bi

wake me. Fly not a-way!
see - lig, o wei - le lang,
 star - mi, non t'in - vo - lar,

wake me, Fly not a-way!
see - lig, just wird mir bang,
 star - mi, non t'in - vo - lar,

jour - nal,
zäh - lig,
 - *spä - le,*

ma - ted,
see - lig,
 na - to,

For..... my jour - nal
 bei..... dem sü - ssen
 v'ha..... pel mie glot.

Your ap - pe - tites well sa - ted, I will leave you here no
Mir ist nicht bang miss - lin - gen wird mein fei - ner Plan mir
 bee - co - no pre - li - ba - to io mai più ti la - scio

no!
 Traum!
 no!
 way!
 Traum!
 lar!
 waits!
 Traum!
 nal!
 more!
 kaum!
 rül!

dim.

[At the close of this quartette the general returns towards background, the general meanwhile making threatening gestures in the direction where the soldiers are supposed to be drifting. He calls out.]

GENERAL. Quicket, livelier, therro, you infernal rascals! One! two!—one! two!—left! right!—left! right! [Exit both, n.]

[VLADIMIR conducts LYDIA towards first barrack, L.]

HARDY (curses his arm.)
Miss Fatinitza must not forget her brother.

VLADIMIR (indignantly).
Be assured my respect for Lydia is equal to my love. [Both exit.]
HARDY. However it be[steps to entrance of barracks,] it is better that

I should be at hand. [Aloud.] The ladies will excuse me: I have left some of my luggage in there. [Enters the hut, taking off hat and closing door behind him. VOIKA has entered from R. as VLADIMIR makes his exit with LYDIA.]

FINALE.

(VOIKA, on seeing the stage deserted, gives a signal towards R., and HASSAN BEY appears with a wild band of Bash-Bazouks, who come forward cautiously. Several suddenly overpower the sentries, who are looking with curiosity off R., at the Russians drilling. Others seize the caisson, and throw down the Russians flagstaff.)

NOW UP, AWAY!

No. II.

FINALE I.

MARZIALE MODERATO.

CHORUS.

HASSAN col Basso.

pp Tenor.

(CHORUS OF BASHI-BAZOUKS.)

Now up, a - way! No sound be - tray To warn them of the raid im - pend - ing!
Nur kein Geschrei, kömmt still her - bei damit der Feind uns nicht erschü - he!
Savanzi o - guor son - za ru - mor, non ci fuo - ciam da lor sco - pri - re,

pp Basso.

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pp

Be watchful, keen, Let naught be seen; They can't escape their doom de - pend - ing.
 Seid auf der Hut, und ach - tet gut, dass kei - ne Beute uns ent - ge - he.
 all'er - ta stam, non ci mostriam, la pro - da non ci può sfug - gi - re.

f *p* *pp*

If bold in deed, We must succeed, And naught al - low to fall at
 Nur leis, nur still, dann rasch zum Ziel, nur so ge - lingt, ge - lingt ein
 Va - lor, ar - dir, doh - biam rius - cir, non può l'im - presa a noi fal -

If bold in deed, We must suc - ceed, And naught al - low to
 Nur leis, nur still, dann rasch zum Ziel, nur so ge - lingt ein
 Va - lor, ar - dir, doh - biam rius - cir, non può a noi fal -

mf *p* *pp*

need, at need! Ba - schi Bozooks If to your skill shall fate ac - cord its
 küß - nes Spiel! Wenn un - serm Wagniss lacht das Glück, dann sie - hen jubelnd
 - lir non può! Bas - ci Bo - zuk so al tuo va - lor la sorte accorda il

fall at need! Ba - schi Bozooks If to your skill shall fate ac - cord its
 küß - nes Spiel! Wenn un - serm Wagniss lacht das Glück, dann sie - hen jubelnd
 - lir non può! Bas - ci Bo - zuk seil tuo va - lor la sorte accorda il

fa - vors still, With boo - ty la - den you'll re - turn And sing la tri - umph all you eun, Yok,
 wir zu - rück, wo Lö - se - geld und Brau - te sinkt der Bas - chi Bo - zuk lu - stig singt jok,
 suo fa - vor, di pre - da car - co tor - ne - ral e tri - on - fan - te can - to - ral: jok,

yok, yok, yok, Tra - la la, ra la, la, Yok, yok, yok, yok, tra - la la, ra la, la, The, grand - est boo - ty
 jok, jok, jok, tra - la - la ra la - la, jok, jok, jok, jok, tra - la - la ra la - la, wenns gilt dann sind er
 jok, jok, jok, tra - la - la ra la - la, jok, jok, jok, jok, tra - la - la ra la - la, grau pre - da si fa

of the war, La, la, la, la, la, la, la, Light of foot on we go, To con - ceal our raid in
 immer da la la ra la la la la psach. Kein Ge - schrei, still her - bei, dass der Feind was nicht er
 rà si, si, la la ra la la la, la la! Cauti il piè a - vanzi - am. per non farei an - cor accop -

of the war. la, la la,
 da, immer da la la psach.
 ra, si fa - rà! si fa - rà!

pend-ing, el-lent, slow, For-ward now, No es-cape for them will show, no chance for
spl - he, auf der Hut, ach - tet gut, dass die Bau - te nicht ent - geh' nur leis, nur
 rre, que - ti og - nor i - noi - triam il bot - tia non può sfug - gir, non può, a

mf no chance.... for them
mf nur leis'..... nur still..
 non può..... a noi...

them will show! Yok, yok, yok, yok, tra - la - la, ra - la la, yok, yok, yok, yok, tra - la - la ra - la - la, Tho,
 still zum Ziel jok, jok, jok, jok, tra - la - la ra - la la, jok, jok, jok, jok, tra - la - la ra - la - la seems
 noi sfug - gir, jok, jok, jok, jok, tra - la - la ra - la la, jok, jok, jok, jok, tra - la - la ra - la - la gran

.... will show! Yok,
 zum Ziel, jok,
 sfug - gir, jok, Tho,
 seems gran

pp

grandest boo - ty of the war, la - la ra la - la la - la la. Now on, a - way, soft -
 gilt dann sind wir im - mer da la - la ra la - la la - la Psach! nur leis' nur still nur leis' nur
 pre - da si fa - ra, si, si, la - la ra la - la la - la la, s'a - van - zi o - gnor, pian,

grandest boo - ty far of the war, Yes, by far! Now on, a - way, now on, a -
 da, im - mer da, la - la Psach! nur leis' nur still nur leis' nur
 pre - da si fa - ra, si fa - ra, si fa - ra, s'a - van - zi o - gnor, s'a - van zi o -

p

soft, no sound be - tray, soft, soft, If brave in - deed, We must suc - ceed !
 still, dann rasch zum Ziel, Ziel, jok, jok, jok, jok, la la la passch !
 pian, sen - za ru - mor, pian, pian, va - lor, ar - dir, dobbiam riu - scir !

- way, no sound be - tray, no sound be - tray, If brave in - deed, We must suc - ceed ! Here we have
 still, dann rasch zum Ziel, dann rasch zum Ziel, jok, jok, jok, jok, la la la passch ! Hier stehen
 gnot, sen - za ru - mor, sen - za ru - mor, va - lor, ar - dir, dobbiam riu - scir ! Qui ven'ra

cres. *f* *fs*

HASSAN (who, led by VUKA, has crept to the barrack.)
 There are three in here !

(CHORUS drag VLADIMIR, HARDY, and LYDIA out of hut.
 HARDY cries out. HASSAN presents a revolver.)

VLADIMIR. (who has snatched a sword)

ALLEGRO.

CHORUS. { They are ours, they are ours, As pris'ners we'll se - cure them !
 Er - fasst sie, er - fasst sie, wir neh - men sie ge - fangen !
 Son no - stri, Son no - stri, sian trat - ti pri - gio - nie - ri !

three !
 drei !
 fire !

ALLEGRO.

mf

ah! me, Ere her you take from me!
 - reis - st, müsst ihr erst töd - ten mich!
 - stie - ri, pria di rapiria à me!

A maid in arms, was e'er such fun! ah, ah, ah, ah, beneath the
 Ha, ha, ha, ha, ha, ha, ein Weib droht mit dem Sä - bel, lä - cher -
 In ar - mi uns ra - gauss ah, ah, ah, ah, ah, da ri - der

HASSAN col Basso.

LYDIA.
 VLADIMIR. Val - lor brave and
 Euch er - ei - let
 Bel va - lor in -
 JULIAN.

Leave her a - lone!
 Laßt ab von ihr!
 La - seia - te lell!

Ah, help! some one!
 He - ran zu mir!
 à me, à me!

A case to be work'd up is
 s'twächst immer bunter die Ae -
 Il caso ad intrecciar sen

sun! ah, ah, ah, ah, It makes me laugh, ah, ah, ah,
 - lich! Ha, ha, ha, ha, s'ist lä - cher - lich, ha, ha, ha,
 fa! ah, ah, ah, ah, da ri - der fa, ah, ah, ah,

Vivace.

bold! You rob - bers hold! No, no,
 schon da - - für der Lohn! Nein, nein,
 - ver da mas - na - - dier! No, no,

here, an ar - ti - cle will soon ap - pear!
 tion, das wird ein Muster Feuille - ton!
 va, un bell' ar - ti - colo ei da - - rà!

ah, such fun; No arm has power to wrest you now from me, Be -
 ha, ein Weib; fort, mit euch ge - fangen bleibt Ihr; das
 ah, dav - ver; Nes - - suu vi puote or - mal a noi strappar, co -

Vivace.

I ne'er to you will here sur - ren - der!
 nie - mais jeingt ihr uns zu er - ge - ben;
 giammai, lo non m'arrendo a vo - - ll!

I'll now be - gin!
 Ca - pi - tel Eins!
 In - co - min - clam!

- sist no more, As pris'ners now sur - ren - der; Vain are prayers, and
 Bes - - te ist sich wil - lig zu er - ge - den, Wt - - der - stand kann
 - do - - teal - fin vi da - te pri - gio - nie - re, vano e il pre - - ggio, è

While I still may, will I re-sist your away!
lasst ab *egn uns* *steht fort,* *wir fol-gen nicht.*
Fin - ché *po - trò* *à voi* *re - sis - to - rò,*

And of - fi -
 Ein Of - fi -
 Un uf - fi -

vain your threats will be, The vic - tors brave Will you en - slave, then quick-ly
Euch nur schaden hier! *Drum fol - get gleich!* *Nichts ret - tet Euch, er - ge - bet*
vano il minacci - ar, *con so - ri trag - geill* *vin - ci - tor; code - to al -*

Yes, yes, yes, yes, I shall re - sist, re - sist your
Nein, nein, nein, nein, *ich fol - gen nicht,* *lasst ab, nicht!*
no, no, no, no, *re - si - sto - rò,* *re - si - ste -*

- cer of jo - vial part, In - vest - log in a madden's
 - sier com Hauptquar - tier der Weiber - kleidung an - ge -
 - zial na po gio - vial che da ra - gaz - za si ve -

yield, Your pray'rs are vain!
Euch, *folgt uns so - gleich!*
- fin, *vano è il pre - gar!*

Yes, you'll fol - low
folgt *ich* *uns* *nicht*
Sil, *con* *so* *ri*

away, Yes, yes, yes, In my breast the fu - ry rag - ing, Finds re - lief, it -
 fort, nein, nein, nein! Tobt in mir auch Zorn und Wuth, der - ber - macht muss
 ro, si, si, si! Il fu - rore che m'arde in so - no dis - so - gar po -

hearts, And wounded sore by Cupid's dart,
 legt, weil Lie - be ihm das Herz be - wegt,
 sti o eni Cupido il cor fo - ri,

He tho't the cloister he would
 er schleicht sich in's Kloster
 si pensa in chiostro po - ne -

We the vic - t'ry gain! Now come!..... your
 bald weingt Euch Ge - walt! Auf auf!..... setst
 sia - mol vin - ci - tor! Or - st,..... o

In the vic - t'ry gain!
 bald weingt Euch Ge - walt!
 trag - ge il vin - ci - tor!

- self as - sua - ging: You are all as out - laws band - ed; Sol - diers?
 ich er - lie - gen; nüt - zen kann hier Nichts der Wuth, dem Schick - sal
 tes - al al - me - no; sto - te stuel di mas - na - dio - ri, tra - all -

gain, And with the fair one there remain!
 ein, um seinem Lieben nah zu sein!
 trar o con la bella i - vi re - star!

They stroll'd to -
 Doch un - ter -
 E lui o

prayers and threats are vain! Come on!
 wil - tig Euch in Gang! ge - horcht!
 vado il mi - nac - ciar! an - diam

Yes, all your fire,

no! but tral - tors brand - ed; Yes, all your fire Will soon ex -
 mis - sen wir..... uns für - gen, ein Hoffnungsschein bleibt uns al -
 to - rio non gu - er - rie - ri, mail vostro ar - dir ve - drò sva -

geth - er towards the gate, When on the way, thro' cru - el fate, Just like a flash
 wegs in ei - nem Haus ruht er mit der Ge - lieb - ten aus. Mit ei - nem Mal
 vei son gi' in cammin, wa per lst - rada o rio - do - stia come un ba - len

..... We will no lon - ger stay! Your rage and fire
 be - stant Euch nicht so lang! Ein lich - ter Schein
 non vuol al pih indu - giar; il vostro ar - dir

Will soon ex - pire,

- pire, When 'neath the flag, 'neath the flag of our sol - diers so brave.
 kein bald wird der Frau - de, der Frau - de gar ta - pfe - re Schaar.....
 nir quan - do si quan - do il ves - ail - lo del no - stro va - lor.....

From cloudless sky,
 in Ü - ber - zahl
 a ciel se - ren

The Turks did dash on them and took them on the sly!
 erscheint der Feind und packt das Pärchen o Sean - dal!
 il tur-co vien o se il piglia o se il tiua!

Will soon ex - pire, In vain your prayers, your threats and ails, You'll col - low
 bleibt euch al - lein, wollt ihr ge - hor - sam, wil - lig sein, ein lich - ter
 re - drem sva - nir va - do è il pre - gar, il mi - nuo - ciar, se - guir ve

The vic - tor comes, our lives to save, our lives to
 er - ret - ten uns aus der Ge - fahr, aus der Ge -
 ac - cor - re - ra ven - di - ca -

Shots followed last be - hind like hail, Mid cries and howls, with - out a -
 Jetzt ser - ren sie sich hin und her, sie weint, er flucht, doch nützt nicht
 Chi - ra su, chi ti - ra giù, gri - dar, ur - lar non gio - va

In the vic - tor's train, You'll fol - low in the vic - tor's
 Schein bleibt Euch al - lein, ihr se - guir v'è duopo li vin - ci -

duopo il vin - ci - tor, se - guir v'è duopo li vin - ci -

save! When 'neath the flag of soldiers brave, The Conqueror comes our lives to save!
 - fahr, Bald wird der Freun - de ta - pfe Schaar er - ret - ten uns aus der Ge - fahr!
 - tor, quando il ves - sil - lo del va - lor ac - cor - re - rà ven - di - ca - tor!

- vail.
 mehr,
 pla.

Reg - i - ments of friends at last ap - pear,
 Bald sind sei - ne Freun - de hin - ter - her,
 Delù a - nùci al - l'ù la schiera è qua,

train; Your threats are vain, You'll fol - low in the vic - tor's train! Now come!
 sein, ein lich - ter Schein wollt ihr ge - hor - sam sein! Nur fort!
 - tor, il vin - ci - tor an - guir v'è duopo il vin - ci - tor! An - diam

You're a band... of thiev'ing knaves,
 Sei - to stool.... führt euch an's Ziel,
 di mas - na - dier,

A gen'ral fight took place at sight, Of which I
 nun folgt ein Kampf viel blau - er Dienst das mal' ich
 è ge - ne - ral la mis - chia già, lo ta - to

.... no more de - lay! We are wea - ry of this
 es drängt die Zeit! macht euch schnell..... zum Marsch be -
 non più tar - dar! sia - mo stan - chi das - pet -

Sol - diers not,.... but trait'rous slaves! Yes,..... you..... are
 nur Ver - rath..... scar hier im Spiel nein,..... sei - - - to
 tra - di - to - rio non guer - rier,

here re - sults will write; Of Turks, a thousand bit the dust, While we but
 aus mit vie - ler Kunst; der Feind hat tausend Tod - te dann, von uns blieb
 eio de - scri - vo - ro; dei tur - chi mille han mor - soll suol noi s'ò per -

stay! No more de - lay, no more de - lay, no
 - reit! Ge - fahr - lich ist der Auf - ent - halt, du
 - tar! Non più tar dar, non più tar - dar, non folgt
 non

no more de -
 drum müsst ihr
 noi sia - mo

mf *f*

trait' - rous slaves!.....
 foi - gen nicht!.....
 tra - di - tor!.....

one brave man have lost!.....
 nur ein eins' - ger Mann!.. ..
 - duto un uo - mo soll!.....

more de - lay!.....
 der Ge - walt!.....
 pith iar - dar!..... HASSAN, (pointing to Julian.)

- lay, no more de - lay!..... You may buy a - gain
 sei - chen der Ge - walt!.. .. Die - ser blei - - be hier,
 stan - chi d'as - pet - tar!..... Pou - no ris - - cat - tar,

Those dames, with price of gold, As me - -
 er sei Ver - mitt - - ler mir, dass uns ein
 le donne a prez - - zo d'or, tu nunzio e

Your humble ser - vant!
 G'hor - sa - mer Die - ner!
 Ser - vo - de - vo - to!

- a - - tor bold, You'll here re - main!
 Lö - - se - geld wird nach Ge - bühr!
 me - dia - tor puoi qui re - star!

Six thousand rou - bles
 Zehntaus - send Ru - bel
 Sei ul - la ru - bil è il

That's not out - rageous!
 s'ist gar nicht theu - er!
 Oh, non è mol - to!

With greatest
 O mit Ver -
 Con gran pla -

is the price!
 sei der Preis,
 pres - so lor,

Or in gold so - quins,
 die Russen sah - len's
 in tan - ti bei

We're not nice,
 wie ich sciss,
 chi - ni d'or,

pleasure!
 gnügen!
 co - ro!

No doubts ad - mit - ted!
 ganz oh - ne Zweifel!
 Oh son - za du - blo!

And good or bad, make
 und sah'n sie nicht in
 e bad - la bou di

no de - lay,
 kur - - zer Zeit,
 non tar - - dar,

Lest they should at the
 so wandern in den
 se no al Ha - remle and -

LYDIA. *ff*

A - las!
O Schmach,
Vladimir. *ff* Ahime!

despair!
Wer hilft?
che fur!

All hope of aid is banished
Kein Ausweg bleibt, der mussen
o - gn spe ran - za di te

JULIAN. *ff*

A - las!
O weh,
Chor. of BULGARIANS. Ahime!

'tis bad,
nicht schlecht,
vñ mal!

There's naught to say, and naught to
Kein Ausweg bleibt, sie müssen
non v'è che dir, non v'è che

O Heav'n!
Was giebt's?
Oh! ciei!

what's this!
der Feind
che v'hà!

They drag two ladies with them
auf Mädchen-raub, so wie es
Due donne trag-go no can

TENOR. *ff*

Ha - rem stay!
Ha - rem Beid'
ran cer car!

CHOR. { Ha, ha,
Ha ha,
Or - sul

that's good.
sehr gut.
adieu.

BASS. *ff**Piu mosso.*

dow!
fort!
gub!

Pris'-bers here
Weh' uns! fort
Pri - glouker

we re - main,
von dem Ort,
slam dav - ver,

Freedom we shall ne'er re - gain,
ch' uns Hil - fe wird gebracht!
non v'è scam-po da co - stor,

do!
fort!
far!

Pris'-bers here
Mü-ssen fort
Pri - glouker

they re - main,
von dem Ort,
sol dav - ver,

Freedom they shall ne'er re - gain,
ch' noch Hil - fe wird gebracht!
non si scam-pa da co - stor,

dow!
scheint!
lor!

Pris'-bers here
Mü-ssen fort
Pri - glouker

they re - main,
von dem Ort,
son dav - ver,

Freedom they shall ne'er re - gain,
ch' noch Hil - fe wird gebracht!
non v'è scam-po da co - stor,

Your hope is vain, as pris'ners we'll remain,
Kein Ausweg bleibt ihr musst nun fort, nun fort
aparte lo - van, voi ale - te pri - glouker

I maintain,
von dem Ort,
si dav - ver,

He who'd save you's far a way,
ch' euch Hil - fe wird gebracht!
chi vi salvi è lungi an - cor,

Piu mosso

Where is he, where can be, With his band why tar - ries ho! Ah! Ah! where is
Un - s're Kraft *ist erschlafft,* *und es siegt die* *Ue - bermacht,* *Ah! Wir* *mü - ssen*
do - ve mal, do - ve stal, pro - de stuol cho tar - di ancor! Ah! Ah! do - vo

Where is he, where can be, Kantschu - koff, why tar - ries ho! Farewell cloister, harum
Ih - re Kraft *ist erschlafft,* *Kantschu - koff, die* *Ue - bermacht,* *Erst im Klos - ter als lie*
do - ve mal, do - ve stal, Kantschu - koff, che tar - di ancor! Chiestro ad - do, so non is.

Where is he, where can be, With his band why tar - ries ho! Where cau bo
Ih - re Kraft *ist erschlafft,* *und es siegt die* *Ue - bermacht,* *Sie mü - ssen*
do - ve mal, do - ve stal, pro - de stuol cho tar - di ancor! ah! do - vo

Where is he, where can be, With his band why tar - ries ho! Where cau he
Eu - re Kraft *ist erschlafft,* *sei - chet uns - rer* *Ue - bermacht,* *Ihr müsst nun*
do - ve stal, co - sa fa, pro - de stuol il tuo va - lor! Non più tar -

he, where can he be, where can he be, Why tar - ries -
fort, *es nützt kein Wort, wir sei - chen* *Ue - ber*
mal, ah nützt do - ve stal, oh pro - de vor der cho tar - ber
an -

seuren, Thou art changed into a Ha - ren, in - mates turn, sans leave or law, To O - da - lisques, for some Ba -
schützer, dann im Ha - rein Un - ter - stützer, was aus solchem Li - cute - nant noch Al - les wird, ist int - res -
bag - bio, ti tra - muti in un serraglio, o il to - neus - to di - ver - rà sì l'o - da - lis - ca d'un ba -

be, where does he stay, the sol - diers brave, Why tar - ries -
fort, *es nützt kein Wort, sie sei - chen* *Ue - ber*
mal, ah nützt do - ve stal, eh pro - de vor der cho tar - ber
an -

lay, I will not stay, Wea - ry lon - ger here to -
fort, *da will kein Wort, die Kraft nun noch der Nacht - ge -*
dar, non nützt in - du - gt, noi sin - mo stan - ehl d'as - pet -

he f..... Cow - ards, tral
 macht!..... Fei - ge! Rän
 corl..... Em - pl, sgher

shaw l Here a mor-al I will draw, py-ra-mi-dal,
 sant! Mein Ar-ti-kel wird fa-mos, ganz a-mü-sant,
 scin l Che ap-pendice ne trar-rò, pl-ra-mi-dal,

he f..... Cow - ards l tral
 macht!..... Ei - let ret
 corl..... Em - pl, sgher

stay l Quick ly, prompt
 wall! Folgt uns schämt
 tar l Le ati, pron

stay l..... no more de-lay, We will not stay,
 wall! Nun eilt und folgt uns mir schnell und säumt
 tar l non più dar, non in-du-giar

-tors, rob - bers! ah!.....
 ber, Hül - fe! Ach!.....
 ri, li, ah!.....

Or in a dream sanguine, raw, A grand fi-nal!.....
 dreizehn Spalten wird er gross, das wird char-mant!.....
 o lu nu dramma de fa-rò un gran fi-nal!.....

-tors, rob - bers! ah!.....
 set, hel - fe! Ach!.....
 ri, vi, li, ah!.....

-ly, off, a way
 nicht! ra - scher fort.....
 ti, via di qui.....

we're wea-ry now of this do-lay.....
 nicht, nur ra - scher zum Ha-rem fort.....
 nol sla-mo atan chl d'a-spet-tar.....

Enter VAIKA. VAIKA. The Russians are coming! **JULIAN.** Help! charge! murder! prepare to receive cavalry,—
KANTIN. Stay! cease firing! you might kill my Fatimitza!

*Marziale mod.
Tempo I.*

Rob - bers, trai - tors, cow - ard knaves!
Euch folgt bald die Ra - nach!
tra - di - to - ri ma - sier!

HASSAN. Quick! I will make a grand fi - nal!
to the Harem! In - tres - sant und a - sant!
ne fa - rō un grand fi - nal!

Rob - bers, trai - tors, cow - ard knaves!
dem Ver - rath folgt Ra - nach!
tra - di - to - ri ma - sier!

None can take you hence, yo slaves!
fort zum Ha - rem fort, schnell fort!
- vi a noi nea - sun po - tra!

JULIAN. I'll make an article of this, with continuations in twelve numbers.

Andy (is at extreme R., and is prevented from killing the Russians by a gigantic Bash-Bazouk, who keeps him back with his rifle. As the Bash-Bazouk withdraws towards R., HARDY advances; as soon as the Turk disappears, HARDY leaps on to a gun-carriage, and calls.)
Help!

VASIL. KANTSCHUKOFF (enter L. with the Russian soldiers. A few of these lean on to the ramrocks, and fire after the Turks.)

Halt there! You might hit Fatimitza!

(VASIL ruins the prostrate Russian standard again. GEN. KANTSCHUKOFF falls half helpless into HARDY's arms, and the latter puts his not-book on the general's back, and writes furiously. Tableau. Scene begins to fall.)

CURTAIN.

(End of First Act.)

The harem of Izet Pasha in the fortress of Rustschuk. A large room decorated in rich and fantastic Oriental style, and hung with tapestry. Rear part of the stage raised three steps, and separated from foreground by a handsome iron grating with a wide opening. In background a recess with an oriel window built outwards. Broad, comfortable divans of rich material along the walls. No other furniture except richly carved shelf-places on the walls, and high cushions and pillows on the divans. R. and L. curtained doors, with borders the color of the curtains. L. a "mongal," a sort of wooden stand, supporting a copper basin filled with glowing coals. A can for coffee on the same. Brass tongs for taking the coals to light pipes with.

NURSIDAH, ZULEIKA, DIONA, BESIKA, SLAVES, NEGRO BOYS. [The four women sit, each with toilet-tables in front of them. The slaves help them at their toilet.]

No. 12.

TOILET CHORUS.

ALLA BREVE Moderato.

NURSIDAH & BESIKA.

To the native fas - ci -
Den Ge - bi-ter zu ent
All' in - go-ni - ta ma

DIONA & ZULEIKA.

To the native fas - ci -
Den Ge - bi-ter zu ent
All' in - go-ni - ta ma

CHORUS OF 8 SLAVES.

To the native fas - ci -
Den Ge - bi-ter zu ent
All' in - go-ni - ta ma

- na - tions Of a face that's fair and charm - ing, Nov-el graces Art doth
 - rü - cken, gu-ter Lau-ne ihn zu se - hen, müssen sorgsam un - sre
 - li - a d'un a - ma - bi - lo som - bian - to nuova grazia ven - ga

Of a face that's fair and charm - ing, Graces new, and com - bl - ua - tious
 gu-ter Laune ihn zu se - hen, müssen sorgsam wir uns schmück - en
 d'un a ma-bi-le som-bian - to nuova gra-zia leg - gia - dri - a

- na - tions Of a face that's fair and charm - ing, Novel graces, Art doth
 - rü - cken, gu-ter Lau-ne ihn zu se - hen, müssen sorgsam un - sre
 - li - a d'un a - ma - bi - lo som - bian - te, nuova grazia ven - ga

add with lav - ish hand,..... All to please the lov - er's eye, All to
 Rei - ze wir er - hö - hen, um zu fes - seln ei - nen Mann; um zu
 Far - to a pro - di - gar,..... Per pia - cer all' a - ma - tor, per pia -

Art doth add with lav - ish hand, All to please the lover's eye, All to please the lover's
 un - sre Rei - ze zu er - hö - hen, um zu fes - seln einen Mann, um zu fes - seln einen
 ven - ga Far - to a pro - di - gar, Per pia - cere all' a - ma - tor, per pia - cere all' a - ma -

add with lav - ish hand,..... All to please the lov - er's eye, All to
 Rei - ze wir er - hö - hen, um zu fes - seln ei - nen Mann; um zu
 Far - to a pro - di - gar,..... Per pia - cer all' a - ma - tor, per pia -

fp

please the lover's eye, These unfold at his command, Every charm, Lan - guish and
fes - sein ei - nen Mann, seen - det vie - ter - lei man an, ja gar viel Co - quet - te -
- cer all' a - ma - tor, vuolsi il fa - sci - no spio - gar, so - dut - tor; lan - guir si

eye. These un - old at his com - mand, Ev - ry charm, so - duc - tive try,
Mann, seen - det vie - ter - lei man an, seen - det sie - ter - lei man an,
- tor, vuolsi il fa - sci - no spio - gar, d'o - gui vez - zo so - dut - tor!

please the lover's eye, These un - fold at his command, Every charm, Lan - guish and
fes - sein ei - nen Mann, seen - det vie - ter - lei man an, ja gar viel Co - quet - te -
- cer all' a - ma - tor, vuolsi il fa - sci - no spio - gar, so - dut - tor; lan - guir si

deces.

(With affected sadness.)

sigh! la, la, la..... Co -
- rie! la, la, la..... sur
dol! la, la, la..... blan -

With soft ad - dress - es, Ah! co -
das ist der Kö - der, ach! ach -
e lu - sin - ga - re, ah! ach -

sigh! la, la, la..... Co -
- rie! la, la, la..... sur
dol! la, la, la..... blan -

- quet : ing, la, la, la..... la..... co-
 achuér : men, la, la, la..... la..... ach
 di : re, la, la, la..... la..... blan

- quet : ing, ah! ah! Co
 achuér : men, ah! ach! ach/.....
 di : re, ah! ah! blan

- quet : ing, la, la, la..... la..... Co-
 achuér : men, la, la, la..... la..... ach
 di : re, la, la, la..... la..... blan

mf

stentato. *a tempo.* **NURSIDAH.**

-quette, with fond ca - ress - es! That is the way! Up - on the
 da zap - pelt Je - der, das ist die Kunst! Zu Ro - sen-
 dir o vez - zeg - gia - re! o vez - zeg - giar! Del seu la

-quette, with fond ca - ress - es! That is the way! Up - on the
 da zap - pelt Je - der, das ist die Kunst! Zu Ro - sen-
 dir o vez - zeg - gia - re! o vez - zeg - giar! Del seu la

f *pp*

shoulders, powders soft enhance their whiteness!
scapoli, brauche ich noch mehr Car - min.....
 cipria, avvalor - ar saprà il can - do - re!

DIONA.

While on the cheeks the ro - ses
Schwarz an den Wimpern macht das
 La ro - sea go - ta rav - vi.

2D. ALTI SOLI.

They're here!
Schon da!
 L'e quil

BESIKA.

I'd tinge the lids, to give the eyes more fire, and
Viel Weiss im Gan - zen und die Tail - le zart und
 Vò far il et - glio più vi - va - ce di spien -

Sometimes need re - viv - ing!
An - ge feu - rig glü - hen!
 var m'è d'uopo an - cu - ra!

2D. SOPRANI SOLI.

With this!
Ge - weiss!
 Co - sì!

NURSIDAH.

bright - ness!
dünn.....
do - re!

The carmine band to me!
Und mir noch mehr Car - min!
La ci - pria porgi a me!

SULEIKA.

DIAHO.

Reach me the powders white!
Reich mir ein Ros - ma - rin!
Mi porgi il liscio an - cor!

Where can the black dye
Und mir ein se - nig
La tin - ta nera er

2D. ALTI SOLI.

2D. SOPRANI.

2D. ALTI.

That's well!
Ver - steh!
Va - ben!

They're here!
so - gleich!
Qui stäl!

Oh, well!
ganz gut!
Eb - ben!

f
ped. * *ped.* *

BESIKA.

f NURSIDAH.

BESIKA.

Bring perfumed wa - ter light!
Und mir noch viel mehr Weis!
E l'a - qua di sen - tor!

The carmine here!
Und mir Car - min!
La cipria a me!

the dark forms
Mir sehr viel
L'a - qua d'ro.

f SULEIKA.

f DIONA.

be!
Schwarz!
a!

The powders white!
Mir Ros - ma - rin!
Il liscio an - cor!

The black is near!
Mir et - was Schwarzs!
Il do - ro ov'e!

2D. SOPRANI.

2D. ALTI.

2D. SOPRANI.

2D. ALTI.

2D. SOPRANI.

'Tis here!
ich flich!
Lä qua!

Yes, gleich!
Sü!

here!
gleich!
Qu!

Yes, hier!
Sü!

here!
Da!
Qu!

f
ped. *

f
ped. *

f
ped. *

(Both together.) *calmando.*

light! Odalisque, mid charms install thee, Now thy Lord doth deign to call thee. To the native fas - d.
 Weis, Alles muss sich jetzt ver - ei - nen, denn der Herr wird gleich er schei - nen: Den Ge - biete - r zu ent - zü - cken,
 dor! O - da - lis - ea fat - ti bel - la cho il signor uig - già t'ap - pel - la! All' in - ge - ni - ta ma

(Both together.) *calmando.*

Be care - ful! To the native fas - ci - na - tions
 Nur hur - tig. Den Ge - biete - r zu ent - zü - cken,
 So ler - to! All' in - ge - ni - ta ma li - a

All eight

Odalisque, mid charms install thee, Now thy Lord doth deign to call thee. To the native fas - d.
 Alles muss sich jetzt ver - ei - nen, denn der Herr wird gleich er schei - nen: Den Ge - biete - r zu ent - zü - cken,
 O - da - lis - ea fat - ti bel - la cho il signor dig - già t'ap - pel - la! All' in - ge - ni - ta ma

p

- na - tions Of a face that's fair and charm - ing. Novel graces com - b
 - zü - cken, gu - ter Lau - ne ihn zu se - hen, müssen sorgsam uns - er
 - li - a d'un a - ma - bi - le sem - bian - to nuova grazia vor - ge

Of a face that's fair and charm - ing. Graces new, and com - bi - na - tions
 gu - ter Lau - ne ihn zu se - hen, müssen sorgsam wir uns schmück - en
 d'un a - ma - bi - le sem - bian - to nuova gra - zia e leg - gia - dri - a

- na - tions Of a face that's fair and charm - ing. Novel graces, com - b
 - zü - cken, gu - ter Lau - ne ihn zu se - hen, müssen sorgsam uns - er
 - li - a d'un a - ma - bi - le sem - bian - to nuova grazia vor - ge

p

na - tions Art doth add,..... All to please the lov - er's eye, All to
Rei - ze wir er - ho hen, um zu fes - sein ei - nen Mann; um zu
 far - te a pro - di - gar,..... Per pia - cer all' a - ma - tor, per pia -

Art doth add with lav - ish hand, All to please the lover's eye, All to please the lover's
un - sre Rei - ze zu er - höh'n, um zu fes - sein einen Mann, um zu fes - sein einen
 ven - ga Fario a pro - di - gar, Per pia - cer all' a - ma - tor, per pia - cere all' a - ma -

na - tions Art doth add,..... All to please the lov - er's eye, All to
Rei - ze wir er - ho hen, um zu fes - sein ei - nen Mann; um zu
 far - te a pro - di - gar,..... Per pia - cer all' a - ma - tor, per pia -

fp

please the lover's eye, These un - fold at his command, All means try, lan - guish and
fes - sein ei - nen Mann, un - det vie - ler - lei man an, un - det vie - ler - lei man an,
 - cer all' a - ma - tor, vuoi il fa - sci - no spie - gar, so - dut - tor lan - guir si

eye, These un - fold at his com - mand. Ev' - ry art, so - duc - tive try,
Mann, un - det vie - ler - lei man an, un - det vie - ler - lei man an,
 - tor, vuoi il fa - sci - no spie - gar, d'o - gul vez - zo so - dut - tor!

please the lover's eye, These un - fold at his command, All means try, lan - guish and
fes - sein ei - nen Mann, un - det vie - ler - lei man an, un - det vie - ler - lei man an,
 - cer all' a - ma - tor, vuoi il fa - sci - no spie - gar, so - dut - tor lan - guir si

decres.

With affected sadness.

[illegible]

The image shows a page from a musical score for 'Lied der Schwestern' by Franz Schubert. It features four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is the piano accompaniment. The music is in G major (one sharp) and 3/4 time. The lyrics are in German, and the score includes dynamic markings like 'stentato.' and 'mf'.

stentato.

- res - es, la, la, la..... la..... Soft
schwär - men, la, la, la..... ach
- di - re, la, la, la..... blau

- res - es, ah! ah! Soft
schwär - men, ach! ach!
- di - re, ah! ah! blau

- res - es, la, la, la..... la..... Soft
schwär - men, la, la, la..... ach
- di - re, la, la, la..... blau

mf

a tempo.

words and ten - der - ness - es! Thus all things try! Maids, no more de-
 *da sap - pelt Je - der,* *das ist die Kunst!* *Hur - tig und be-*
 dir e vez - zeg - gia - re! e vez - zeg - giar! Non tar - dar o an -

words and ten - der - ness - es! Thus all things try! Maids, no more de-
 *da sap - pelt Je - der,* *das ist die Kunst!* *Hur - tig und be-*
 dir e vez - zeg - gia - re! e vez - zeg - giar! Non tar - dar o an -

- lay! Come, your care displaying, Let my lord, surveying, Find me fair to sight!.....
- heide, ruh - ret schnell die Hände, dass wir bald zu Ende mit des Schmuckes Pracht!.....
- cel-la, su so - lerta - e snella, che mi tro - vi bella l'oc-chio del si - gnor!.....

- lay! Come, your care displaying, Let my lord, surveying, Find me fair to sight!.....
- heide, ruh - ret schnell die Hände, dass wir bald zu Ende mit des Schmuckes Pracht!.....
- cella, su so - lerta e snella, che mi tro - vi bella l'oc-chio del si - gnor!.....

MUSTAPHA (*hardens and yellow, speaks in a falsetto tone.*) What! still prinking! Harry now! His highness is coming!

THE WOMEN. IZZET PASHA? Ah! (*Signs of joy.*)

(*She shows her away all the toilet-tables except one, which is left standing aside, L.*)

MUSTAPHA (*at the door L., which he opens.*) Here he is already!
(*Makes a low salaam.*)

IZZET PASHA. (*On entering, the women surround him, and lavish their caresses on him, all of which he wards off with indifference.*)

ZULEIKA. Let me kiss thine eyes, O lord and master!

THE OTHERS (*tremulously.*) Me too! Me too!

IZZET. Come, let up! Whose turn is it to kiss me to-day.

ALL. Mine! Mine! Mine!

IZZET (*warding them off.*) Sahri! Sahri! (*meaning "patience."*) Order must be maintained—even in a harem! You know in principle I am opposed to the institution of a harem: but for the present I express my sentiments by maintaining the custom of paying attentions to only one wife a day. It won't do to bring on the reforms all in a lump, you see! So, then, who is the favored one to-day!

ZULEIKA (*approaches.*) I am, O lord and master! (*About to kiss him;*
IZZET (*wards her off.*) Sahri! Allow me to verify! (*Producing note-book.*
waiters) Zuleika, Dinna, Besika, Nursidah,—Zuleika! Correct!
(*Kisses ZULEIKA.*) Good morning, dear! The rest of you—got out of this!

THE OTHERS (*murmur.*) Oh!

IZZET (*emphatically.*) Or rather—no—stay and listen!

THE FOUR (*submissively.*) To hear is to obey. We listen.

IZZET. I have concluded to give you a new companion.

THE FOUR. A fifth wife! Shame, shame!

IZZET (*pinches NURSIDAH and ZULEIKA in the cheek.*) Not enough of this! My faithful Hassan Bey has captured two beautiful Christian maidens. He wishes to make me a present of them; and I can hardly refuse him and be consistent, since the reform party in Turkey is friendly to the Christians. I believe a man cannot show his regard for ladies better than by marrying them,—whether polygamously or monogamously is immaterial to me!

ALL (*indignantly.*) For shame!

IZZET (*sternly.*) Silence! (*Humorously.*) I am friendly to the Christian, and in my own peculiar way give expression to the prevalent reformatory ideas—by reforming my harem.

WHEN SICK MEN ARE FAILING.

No. 13.



IZZET PASHA.

When sick men are fail - ing, and grow - ing more ill, Strong meas - ures to
O Bos - pho - rus charming! thou'rt bad - ly do - ranged, Thy shores to a
Be - for - men thus Noth der türk - schen Na - tion, sonst wird aus dem
Wie un - sre Fi - nan - zen steh'n, is schon a Schand' die Bank - set - teln
Si l'uomo am - ma - la - to sta ma - to dav - ver, sou grus - si ri -
Oh, ma - gi - co Bos - fo - ro af - fè la rà mal, mi sem - bri can -



save them, must be used with skill, To lie on soft loung-es from
 Hos - pi - tal seem to me changed, Thy trea - su - ry's emp - ty and
Hallmوند ein Kip - feri bald schon, An dem kran - ken Mann thun's so
 uer - den hier Kai - mes ge - nann't, man will nicht viel sei - sen von
 medi - a sal - var - lo me - stier, die not - te sulra - ja - to sul
 gla - to in un - os - pe - dal, Pe rario ha la ti - el ti



morn - ing till night, Will fail to re - store them, and bring them all
 loans would be vain, Thy last op - er - a - tion still caus - es thee
lang schon ku - rirn, man kann sich im O - rien't kaum mehr o - rien
 turk - schen, An - leh'n, jeder Jud fragt schon, Sie, habn's kein Tür - ken net
 mol - le di - van' ri met - ter - si in for - ze si pro - va ma lo
 pre - sti - to an - cor, per Pul - ti - mo tag - illo ri - sen - te do -



right, If a Doc - tor is called in, their ills to dis - pell, He'll or - der
 pain, If a Doc - tor is called in, thy ills to dis - pell, He'll or - der
wenn ein Dok - tor nur bald auf die Bei - ne thn brächt, Ein bi - sel
 und un - sern Hör - sia - nern traut kei - ner mehr recht, Ein bi - sel
 - van, si cer - ca un dot - to - re che pos - sa gio - var, bi - so - gna
 - lur, si cer - ca un dot - to - re che pos - sa gio - var, bi - so - gna

waking and he'll order shak - lug, To make them get well, He'll order waking, and he'll order shaking, To
 waking and he'll order shak - lug, To make thee get well, He'll order waking, and he'll order shaking, To
auf-frischen, ein bi-zzel auf-mischen, das wär' nicht so schlecht, ein bi-ssel auf-frischen, ein bi-ssel auf-mischen, da
 scuon-ter-lo, bi - so - gna pre - malo per far - lo sa - nar, bi - so - gna scuoter - lo, bi - so - gna premer - lo per
 scuon-ter-li, bi - so - gna pre - mali per far - li sa - nar, bi - so - gna scuoter - li, bi - so - gna premer - li per

make them get well.
 make thee get well.
wär' nicht so schlecht.
 far - lo sa - nar.
 far - li sa - nar.

No. 14.

MELODRAM.

Moderato.

IZLEIKA. So our Lord and master loves us no more?

IZZET. Oh, yes! Of course I love you; but, instead of being quartered, you must hereafter share my heart in fifths or sixths. It is plenty large enough! *(Four women screech in concert.)*

IZZET *(warding them off)*. Oh, don't make such a fuss, ladies! It's practical reform I want.

ALL THE WOMEN *(screech angrily together)*. For shame! *(They rush around him.)*

IZZET. Sabr! Silence!

MUSTAPHA. *(Who has been standing motionless at the door, hearing voices outside, looks out, and says)*. Exalted sir! Hassan Bey humbly begs admittance. He brings the Christian maidens.

THE WOMAN *(Screech)*. For shame!

IZZET *(with emphasis)*. Hold your tongues! Put down your veils, and wrap yourselves in your mantles; and, Mustapha, see that not a soul of them stirs: if they do, intimidate them. *(While the woman are veiling themselves and wrapping themselves in long, white sheet-like mantles, he turns to audience.)* The flogging of woman is antagonistic to reform principles; but, in practice, the institution has a strikingly persuasive power! *(Goes to place of honor, n. The women seat themselves on the divans, and murmur discontentedly together.)* I don't want the new-comers to receive a poor impression of my marital life at first sight. If one of them stirs, Mustapha, you know how to persuade them to keep quiet.

A few bars of music. VUIKA, HASSAN BEY, VLADIMIR, as FATINITZA, LYDIA, and two Bashi-Bazouks enter c.)

HASSAN *(makes salaam, servility)*. Exalted sir, here are the two Christian maidens. May the sun of your favor shine upon them!

IZZET *(to VLADIMIR, who stands so that IZZET cannot see LYDIA)*. Stand aside, maiden, and let me see your companion.

(VLADIMIR steps aside.)

IZZET *(beholding LYDIA, who stands there proudly)*. Allah, ilallah! What a charming vision! Fair stranger, and the rest of you, listen: you are my favorite, the chosen one of my heart,—you, and no other.

FOUR WOMEN *(hisssing out from where they sit)*. The buzzy! Misfortune shower down upon her! Away with her! *(Spring up!)*

IZZET *(without looking at MUSTAPHA)*. Mustapha!

MUSTAPHA. Effendim?

IZZET *(as before)*. Persuade them!

MUSTAPHA moves his whip significantly toward the women, whereupon they seat themselves again, violently gesticulating.)

IZZET *(to LYDIA)*. Come, beloved one! share the place of honor with me, and reign over us all! *(Taking her hand.)*

LYDIA. Away!

VLADIMIR. Your highness, Princess Lydia Imasovna is the niece of the Russian general commanding the forces across the Danube.

IZZET. So much the better! I have been longing for a Russian general's niece in my harem for some time.

VLADIMIR. You cannot refuse a handsome ransom for the Princess

IZZET. Who can make me take it?

VLADIMIR. International law.

IZZET. International law? International law—to use an Occidental expression—is mere bosh!

LYDIA *(reels to divan)*. Oh, horrible!

VLADIMIR *(in undertone)*. Be calm, princess! be calm! We will trust in Russian valor to rescue us.

IZZET. The Princess Lydia shall be my favorite from this day forth. *(Searching in pocket.)* Where is my pocket-handkerchief? She is weeping. Oh, yes! I forgot: it is in the wash! *(Calls)* Mustapha!

MUSTAPHA *(in undertone)*. Effendim?

IZZET. Lend me your handkerchief. *(He throws it to LYDIA.)*

HASSAN *(points to VUIKA)*. Your highness, it was this man whose cunning led us to the Russians.

VUIKA *(very servility — salaam)*. Your most extremely exalted highness!

IZZET. Very well; you shall be rewarded in a princely manner.

VUIKA *(salaam, as before)*. Oh, your highness! Gospod!

IZZET. Let me finish. You shall be rewarded in a princely manner as soon as we receive our money from Stamboul! They are already owing us forty-two months' salary.

VUIKA. But, Gospod, I am a poor man of low station.

IZZET. And I am a poor man in high station: that is the only difference between us.

VUIKA *(howling)*. Oh, Gospod!

IZZET *(to MUSTAPHA)*. Well, then, give the rascal ten shekels.

VUIKA *(receives money from MUSTAPHA)*. Ten shekels! Gospod, I am devoted to you for a lifetime; I—but he has given me only five!

IZZET. That's all right. Everybody who has anything to do with us Turks must be satisfied with fifty per cent, and consider themselves lucky to get that.

VUIKA *(gnashing his teeth)*. Oh, these devilish shabby Moslems!

VLADIMIR *(whispers to VUIKA)*. The Russians pay what they promise.

VUIKA *(as he is led away by two Bashi-Bazouks, aside)*. Just wait, Pasha: I shall be revenged! *(Exit!)*

IZZET. One thing more. The Muscovitish attire of my bride destroys the illusion. Mustapha, get the best of clothing and jewelry ready. *(To VLADIMIR.)* And you? What is your name?

VLADIMIR *(quickly)*. Vladi—*(Correcting.)* Fatinitza, your highness.

IZZET *(continues)*. Well, Fatinitza, in the mean while you can assist your mistress at her toilet, until these perturbed spirits here *(pointing to the angry-looking women, who have been kept quiet by the sight of MUSTAPHA'S whip)* have calmed themselves a little. The rest of you now follow me, and listen to a half-hour's lecture on domestic economy! *(All exit, except VLADIMIR and LYDIA)*

No. 15.

EXIT OF IZZET, WITH HIS WIVES AND SLAVES.

IZZET.



He'll order waking and he'll order shak - lug, To make them get well, He'll order waking, and he'll order
Ein bißel auffrischen, ein bißel aufmischen, das wär nicht so schlecht, Ein bißel auffrischen, ein bißel
Bi-sogna scuot-ter-lo, bi - so - gua pro - merlo per far - lo sa - nar, bi - so - gua scuot-ter-lo, bi - so - gua

Nursidah, Besika, Diona, Suleika.



He'll order waking, and he'll order
Ein bißel auffrischen, ein bißel
bi - so - gua scuot-ter-lo, bi - so - gua

8 Slaves.



shaking, To make them get well,
aufmischen, das wär nicht so schlecht,
premer-lo per far - lo sa-nar.



shaking, To make thee get well,
aufmischen, das wär nicht so schlecht,
premer-li per far - lo sa-nar.



I FEAR TO THINK.

No. 16.

DUETT.

*Moderato assai.*LIDIA. (*aside.*)

(*aside.*) VLADIMIR.

I fear to think what fate,
Mein Herz es sagt, seit hier
 Oh qual ti - mor di tal

I fear to think what is her des - ti - ny, With dread and
da ich al - lein jets mit ihr bin, was
 Oh qual ti - mor mi vien del suo de - stin, di tal du -

shall be, ich bin, du - bier What is my des - ti - ny, What will of all the end - ing
ob sonst auch mu - thig stets mein Sinn, wo führt, die Sa - che
 qual mal sa - ra la fin, qual mai, qual mal sa - ra la

doubt I think, what will the end - ing be, what will it
ich ge - sagt wo führt es mich noch hin, wo führt es
 bier qual mai qual mai sa - ra la fin, qual mal la

(to Vladimir.)

be I The case a se - rious look doth wear, But I'm not read - y to des - pair, A
hin I Die La - ge ist wohl kri - tisch hier in die - sem tür - ke - schen Frau - quar - tier, doch
 fin I La po - si - zio - ne è grave as - sal ma dis - pe - ra - re non con - vien, in

Piu mosso.

mid so man-y grieas, Some joy doth still re-mun, One friend I shall re-tain!
 bin ich nicht at-lein, das soll mir Trost verleihn, die Freundin bleibt bei mir!
 tau-ta angustia glieue conforto al mio do-lor avrò un a-mico an-cor!

(aside.)

Now hun-or commands, Thy
 Die Ehr' ruft mir zu:
 Mi tuo-na Fe-nor ta

Here are the gems,
 Hier ist der Schmuck,
 Ecco il mo-all,

the robe and veil,
 und hier das Kleid,
 la veste e il vel;

lips na-seal, This, love doth withstand, No, not yet re-veal!
 re-de doch, die Lieb' flus-tert lei-se; 'o schweige noch!
 del-par-lar, mi di-co l'a-mor, no non ti avo-lar!

Cost - ly! Charm - ing, yes!
 kost - bar! Herr - lich, schön!
 bel - lol va go, all

What shall I do, or say, which shall I heed? which voice obey?
 Was soll ich thun? ach, seem, seem folg ich nun? seem folg ich nun?
 Cho mal fa-rò, che mal, qual vo-co mai a-scol-to-rò?

*cres.**p**pp*

(To VLADIMIR.)

Wilt thou be - gin my hair to smooth and dress?
Be - gin - nen Sie, das Haar zu flech - ten mir, This string of
 Vorrebbe a me la chioma un po' acconciar! (*aside.*) *Die Perlen*
 Ben mi sta.

Break not, O heart, thy grief re - press!
Wie ist sie schön, fast schwindelt mir!
 Ti frena o cor, non ti spez - zar!

pearls becomes me well! Wilt lend me your aid?
wer - den gut mir steh'n! so hel - fen Sie mir! Let us commence!
 rà ques - to mo - nil! Mi vuo - le aju - tar! (*aside.*) *Be - gin - nen wir!*
 In - co - min - ciam!

(To LYDIA.)

With all my heart I'll be your maid!
Ich hel - fe schon, ich bin schon hier! You are o -
 Ben vo - lon - tier, con gran plaisir! *Ich bin schon*
 In - co - min -

roll. ad lib.

But, ah, be careful what you do! Ah, such
O weh, Sie sind gar un - ge - schickt, Ach, Sie
 Ahimè! ma veda un po' che fa! ah, col

- bey'd.
 hier!
 - clum. Such
 Ich
 Col

a tempo.

tremb-ling movements nothing will a-vail, The hand is all un-skill'd, 'tis plain, She
 zit - tern ja und bring' es nicht zu Stand, ver - ste - hen das Fri - si - ren schlecht, sie
 suo tre - mar a nul - la si ver - ra, dav - ver maldestra ò la sua man, a

tremb-ling movements nothing will a-vail, The hand is all un-skill'd, 'tis plain, I
 zil - tern, ach und bring' es nicht zu Stand, ver - ste - hen das Fri - si - ren schlecht, sie
 mie zo - mar a nul - la si ver - ra, dav - ver maldestra ò la mia man, a

pp

knows not bow, her ef - forts on - ly fail, She tries, but los - es time in vain; The
 un - ge - ßt scheint da - rin ih - re Hand! Wir kom - men gar nicht vor - wärts recht; das
 quel che par lei ac - con - clar non sa al sforza e perde il tempo in van; fin

know not bow, my ef - forts on - ly fail, I try, but lose my time in vain; The
 un - ge - ßt ist da - rin mei - ne Hand! ich prob - me gar nicht vor - wärts recht; das
 quel che par lo l'ac - con - clar non so mi sforza e perde il tempo in van; fin

cause of such a tremb-ling band, I can not un - der - stand. If
 ei - len wir, es wird schon spät, bald mus ich fer - tig sein; und so
 tal tre - mar o ti - tu - bar vo - der non so'l per - ché, so

cause of such a tremb-ling band, She can not un - der - stand. Oh,
 Fureht, dass Ih - nen sech ich thät, ver - wirr nich o - den denn; drum
 tal tre - mar o ti - tu - bar vo - der non so'l per - ché, drum

she knows not the way, If she knows not the way, I'll dress my - self to - day !
 wenn's nicht an - ders geht, und wenn's nicht an - ders geht, voll - ent - ich's schon al - lein !
 lei non sà accouciar, so lei non sà accouciar n'ac - cou - ee - rò da me !

par - don me, I pray, O par - don me, I pray, I'm not to blame to - day !
 wenn's nicht bes - ser geht, ja wenn's nicht bes - ser geht, so bitt ich zu ver - zeih'n !
 vo - gla por - do - nar, deh vo - gla per - do - nar, che col - pa mia non è !

pp

ad lib. *rall.*

Woll then will you be so kind, As to lend me now your hand, To ar - range this pret - ty gar - land on my
 Wollen Sie, wenn es geuchm, dies Geschmeid und Di - a - dem, mir be - fest - gen, doch nur leicht und sehr be.
 Sia gentile ed un fa - vor la sua man mi presti an - cor col fis - sar - uni que - sto ser - to sovra il

pp

a tempo.

hair ! Now taste - ful - ly these pearls ar - range for me !
 quern ! Jetzt le - gen Sie un mei - nen Hals den Schmuck.
 erin ! Ed o - m pol le per - le mi por - rà ! *(aside.)*

Ah ! she will drive me mad, I
 O seelch' ein Höl - len - gei - ster
 Ah ! pazzo an - cor mi rea - de.

mp

This di - a - dem la rich and rare! 'Tis well! Ser
 Das Di - a - dem ist glänzend reich! je nun! ge -
 Co - do - sto serto e pe - re - grin! Eb - ben! Or

(TO LYDIA.)

see,
 spuck,
 rä, Yes, yes!
Nun ja!
Si, si!

come! Let's fin - ish now, 'tis grow-ing late! Zeit!
 schwind, es ist die al - ler - höch - ste Zeit!
 è! fi-niamo or - mai cho tarli è già!

I'm here, I'm here, and will not make you wait,
 Sogleich! Ich steh' zu Diensten schon be - reit.
 son quì Non tar - do più, co - co - mi qua!

rall. ad libitum.

But ah, be careful what you do, Sei
 O weh, schon wie - der un - ge - schickt! ge -
 Ah - ine! ma veda un pò cho Or

cres. assai. *mf* *p*

a tempo.

tremb-ling movements nothing will a-vail, Her hand is all un-skill'd, 'tis plain; She
 zit - tern ja und bringen's nicht zu Stand, ver - steh'n sich auch auf's Schmücken schlecht; auch
 suo tre - mar a nul - la si ver - rà, dav - ver mal-destra è la sua man, à

tremb-ling movements nothing will a-vail, My hand is all un-skill'd, 'tis plain; I
 zit - tern, ach und bring' es nicht zu Stand, ver - steh mich auch auf's Schmücken schlecht; auch
 mio tre - mar a nul - la si ver - rà, dav - ver mal-destra è la mia man, à

pp

knows not how, her ef - forts on - ly fail, She tries, but los - es time in vain; The
 da - rin scheint sehr un - ge - übt die Hand! Wir kom - men gar nicht vor - wärts recht; drum
 quel che par lei ab - big - liar non sa, si sforza o perde il tempo in - van; d'un

know not how, my ef - forts on - ly fail, I try, but lose my time in vain; The
 da - rin ist sehr un - ge - übt die Hand! ich kom - me gar nicht vor - wärts recht; die
 quel che par lo l'ab - big - liar non so, mi sforza o perde il tempo in - van; d'un

cause of auch a tremb-ling hand, I can - not un - der - stand. If
 ei - len wir, es wird schon spät, bald muss ich fer - tig sein; und
 tal tre - mar e ti - tu - bar vo - der non so! per - ché, so

cause of auch a tremb-ling hand, She can - not un - der - stand. Oh,
 Furcht, dass Ih - nen noch ich thut ver - wirrt mich o - den - drin; drum
 tal tre - mar e ti - tu - bar vo - der non so! per - ché, deh

waking and he'll order shak - lug, To make them get well, He'll or - der waking, and he'll order shaking, To
 waking and he'll order shak - lug, To make thee get well, He'll or - der waking, and he'll order shaking, To
auf - frischen, ein bi - ssel auf - mischen, das wär' nicht so schlecht, ein bi - ssel auf - frischen, ein bi - ssel auf - mischen, das
seuo - ter - lo, bi - so - gna pre - mallo per far - lo sa - nar, bi - so - gna scuoter - lo, bi - so - gna premer - lo per
 scuoter - li, bi - so - gna pre - mallo per far - li sa - nar, bi - so - gna scuoter - li, bi - so - gna premer - li per

make them get well.
 make thee get well.
wär' nicht so schlecht.
 far - lo sa - nar.
 far - li sa - nar.

No. 14.

MELODRAM.

Moderato.

ZOLRIKA. So our Lord and master loves us no more?

IZZET. Oh, yes! Of course I love you; but instead of being quartered, you must hereafter share my heart in fifths or sixths. It is plenty large enough! (*Four women screech in concert.*)

IZZET (*warding them off*). Oh, don't make such a fuss, ladies! It's practical reform I want.

ALL THE WOMEN (*screech angrily together*). For shame! (*They swarm around him.*)

IZZET. Sabr! Silence!

MUSTAPHA. (*Who has been standing motionless at the door, hearing voices outside, looks out, and says*). Exalted sir! Hassan Bey humbly begs admittance. He brings the Christian maidens.

THE WOMAN (*Screech*). For shame!

IZZET (*with emphasis*). Hold your tongues! Put down your veils, and wrap yourselves in your mantles; and, Mustapha, see that not a soul of them stirs: if they do, intimidate them. (*While the woman are veiling themselves and wrapping themselves in long, white sheet-like mantles, he turns to audience.*) The flogging of woman is antagonistic to reform principles; but, in practice, the institution has a strikingly persuasive power! (*Goes to place of honor, r.* *The women seat themselves on the divan, and murmur discontentedly together.*) I don't want the new-comers to receive a poor impression of my marital life at first sight. If one of them stirs, Mustapha, you know how to persuade them to keep quiet.

A few bars of music. VUIKA, HASSAN BEY, VLADIMIR, as FATINITZA, LYDIA, and two Bash-Bazouks enter c.)

HASSAN (*makes salaam, servilely*). Exalted sir, here are the two Christian maidens. May the sun of your favor shine upon them!

IZZET (*to VLADIMIR, who stands so that IZZET cannot see LYDIA*). Stand aside, maiden, and let me see your companion.

(VLADIMIR steps aside.)

IZZET (*beholding LYDIA, who stands there proudly*). Allah, ilallah! What a charming vision! Fair stranger, and the rest of you, listen: you are my favorite, the chosen one of my heart,—you, and no other.

FOUR WOMEN (*hissing out from where they sit*). The hussy! Misfortune shower down upon her! Away with her! (*Spring up!*)

IZZET (*without looking at MUSTAPHA*). Mustapha!

MUSTAPHA. Effendim?

IZZET (*as before*). Persuade them!

MUSTAPHA (*moves his whip significantly toward the women, whereupon they seat themselves again, violently gesticulating*).

IZZET (*to LYDIA*). Come, beloved one! share the place of honor with me, and reign over us all! (*Taking her hand.*)

LYDIA. Away!

VLADIMIR. Your highness, Princess Lydia Imanovna is the niece of the Russian general commanding the forces across the Danube.

IZZET. So much the better! I have been longing for a Russian general's niece in my harem for some time.

VLADIMIR. You cannot refuse a handsome ransom for the Princess

IZZET. Who can make me take it?

VLADIMIR. International law.

IZZET. International law? International law—to use an Occidental expression—is mere bosh!

LYDIA (*rusts to divan*). Oh, horrible!

VLADIMIR (*in undertone*). Be calm, princess! be calm! We will trust in Russian valor to rescue us.

IZZET. The Princess Lydia shall be my favorite from this day forth. (*Searching in pocket.*) Where is my pocket-handkerchief? She is weeping. Oh, yes! I forgot: it is in the wash! (*Calls*) Mustapha!

MUSTAPHA (*in undertone*). Effendim?

IZZET. Lend me your handkerchief. (*He throws it to LYDIA.*)

HASSAN (*points to VUIKA*). Your highness, it was this man whose cunning led us to the Russians.

VUIKA (*very servilely — salaam*). Your most extremely exalted highness!

IZZET. Very well; you shall be rewarded in a princely manner.

VUIKA (*salaam, as before*). Oh, your highness! Gospod!

IZZET. Let me finish. You shall be rewarded in a princely manner as soon as we receive our money from Stamboul! They are already owing us forty-two months' salary.

VUIKA. But, Gospod, I am a poor man of low station.

IZZET. And I am a poor man in high station: that is the only difference between us.

VUIKA (*howling*). Oh, Gospod!

IZZET (*to MUSTAPHA*). Well, then, give the rascal ten shekels.

VUIKA (*receives money from MUSTAPHA*). Ten shekels! Gospod, I am devoted to you for a lifetime; I—but he has given me only five!

IZZET. That's all right. Everybody who has anything to do with us Turks must be satisfied with fifty per cent, and consider themselves lucky to get that.

VUIKA (*gnashing his teeth*). Oh, these devilish shabby Moslems!

VLADIMIR (*whispers to VUIKA*). The Russians pay what they promise.

VUIKA (*as he is led away by two Bash-Bazouks, aside*). Just wait, Pasha: I shall be revenged! (*Exit!*)

IZZET. One thing more. The Mascovitish attire of my bride destroys the illusion. Mustapha, get the best of clothing and jewelry ready. (*To VLADIMIR*). And you? What is your name?

VLADIMIR (*quickly*). Vladi—(*Correcting*). Fatinitza, your highness.

IZZET (*continues*). Well, Fatinitza, in the mean while you can assist your mistress at her toilet, until these perturbed spirits here (*pointing to the angry-looking women, who have been kept quiet by the sight of MUSTAPHA'S whip*) have calmed themselves a little. The rest of you now follow me, and listen to a half-hour's lecture on domestic economy! (*All exit, except VLADIMIR and LYDIA*)

No. 15.
IZZET.

EXIT OF IZZET, WITH HIS WIVES AND SLAVES.



He'll order waking and he'll order shak - ing, To make them get well, He'll order waking, and he'll order
Ein bißel auffrischen, ein bißel aufmischen, das wär nicht so schlecht, Ein bißel auffrischen, ein bißel
Bl-sogna scuoter-lo, bi-so-gua pro-merlo per far-lo sa-nar, bi-so-gua scuoter-lo, bi-so-gua

Nursidah, Besika, Diona, Suleika.



He'll order waking, and he'll order
Ein bißel auffrischen, ein bißel
bi-so-gua scuoter-lo, bi-so-gua

8 Slaves.



shaking, To make them get well.
aufmischen, das wär nicht so schlecht.
premer-lo per far-lo sa-nar.



shaking, To make thee get well.
aufmischen, das wär nicht so schlecht.
premer-li per far-lo sa-nar.



I FEAR TO THINK.

No. 16.

DUETT.

*Moderato assai.*LIDIA. (*aside.*)

(aside.) VLADIMIR.

I fear to think what fate,
Mein Herz es zagt, seit hier
 Oh qual ti - mor di tal

I fear to think what is her des - ti - ny, With dread what and
Ich al - lein jets mit ihr bin, was
 Oh qual ti - mor mi vien del suo de - stin, di tal du -

pp

shall be, What is my des - ti - ny, What will of all the end - ing
ich bin, ob sonst auch mu - thig stets mein Sinn, wo führt die Sa - che
 du - blar qual mal sa - ra la fin, qual mal, qual mal sa - ra la

doubt I think, what will the end - ing be, what will it
ich ge - wagt wo führt es mich noch hin, wo führt es
 blar qual mal qual mal sa - ra la fin, qual mal la

(to Vladimir.)

be! The case a se - rious look doth wear; But I'm not read - y to des - pair, A
hin! Die La - ge ist sohl kri - tisch hier in die - sem türk'schen Frauenviertel, doch
 fin! La po - si - zio - ne è grave as - sai ma dis - po - ra - re non con - vien, in

pp

pp

pp

Piu mosso.

- mid so man - y grieft, Some joy doth still re - main, One friend I shall re - tain!
 bin ich nicht al - lein, das soll mir Trost verleihn, die Freundin bleibt bei mir!
 tau - ta angustia almeu conforto al mio do - lor avrò un a - mico an - cor!

(aside.)

Now hun - or commands, Thy
 Die Ehr' ruft mir zu:
 Mi tou - na Fo - nor

Here are the gems,
 Hier ist der Schmuck,
 Ecco il mo - nil,

the robe and veil,
 und hier das Kleid,
 la veste e il vel;

lips un - seal, This, love doth withstand, No, not yet re - veal
 re - de doch, die Lieb' flus - tert lei - ae; 'o aelucci ge noch!
 dei par - lar, ml di - co l'a - mor, no non ti ave - lar!

Cost - - ly! Charm - - log, yes!
 kost - - bar! Herr - - lich, schön!
 bel - - lo! va - - go, al!

What shall I do, or say, which shall I heed? which voice obey?
 Was soll ich thun? or ach, seem, term folg' ich nun? seem folg' ich nun?
 Che mal fa - ro, che mai, qual vo - ce mai a - scol - te - rò?

area.

(To VLADIMIR.)

Wilt thou be - gin my hair to smooth and dress?
Be - gin - nen Sie, das Haar zu flech - ten mir, This string of
 Vorrebbe a me la chioma un po' acconciar? (*aside.*) Die Perlen
 Beu mi sta.

Break not. O heart, thy grief re - press!
Wie ist sie schön, fast schwindelt mir!
 Ti freni o cor, non ti spez - zar!

pearls becomes me well! Wilt lend me your aid?
wer den gut mir steh'n! so hel - fen Sie mir! Let us commence!
 rà ques - to me - nil! Mi vuole aju - tar? (*aside.*) *Be - gin - nen wir!*
 In - co - min - ciam!

(To LYDIA.)

With all my heart I'll be your maid!
Ich hel - fe schon, ich bin schon hier! You are o -
 Ben vo - lon - tier, con gran piacere! Ich bin schon
 In - co - min -

roll. *ad lib.* 3

But, ah, be careful what you do! Ah, Such
O sech, Sie sind gar un - ge - schickt, Ach, Sie
 Ahimè! ma vedrà un po' che fa! ah, col

be - y'd.
 hier!
 - ciam. Such
 Ich
 Col

M. cres. assai.

a tempo.

tremb-ling movements nothing will a-vail, The hand is all un-skill'd, 'tis plain. She
zit - tern ja und bringen's nicht zu Stand, ver-ste-hen das Fri-si-rea schlecht, sehr
tre-mar a nul-la si ver-ra, dav-ver maldestra è la sua man, a

tremb-ling movements nothing will a-vail. The hand is all un-skill'd, 'tis plain. I
zit - tern, ach und bring' es nicht zu Stand, ver-ste-hen das Fri-si-rea schlecht, sehr
mie-re-mar a nul-la si ver-ra, dav-ver maldestra è la mia man, a

pp

knows not how, her ef-forts on-ly fail, She tries, but los-es time in vain; The
un-ge-übt scheint da-rin ih-re Hand! Wir kom-men gar nicht vor-wärts recht; drum
quel che par lei ae-con-ci-ar non sa si sforza e perde il tempo lo van; d'un

know not how, my ef-forts on-ly fail, I try, but lose my time in vain; The
un-ge-übt ist da-rin mei-ne Hand! ich kom-me gar nicht vor-wärts recht; drum
quel che par lo l'ae-con-ci-ar non so mi sforza e perde il tempo in van; d'un

f

cause of such a tremb-ling hand, I can-not un-der-stand. If
ei-len wir, es wird schon spät, bald muss ich fer-tig sein; und
tal tre-mar e ti-tu-bar vo-der non so'l per-chè, so

cause of such a tremb-ling hand, She can-not un-der-stand. Oh,
Furcht, dass Ih-nen wech-ich thät, ver-irrte mich o-den drin; drum
tal tre-mar e ti-tu-bar ve-der non so'l per-chè, del

f

she knows not the way, If she knows not the way, I'll dress my - self to - day !
 wenn's nicht an - ders geht, und wenn's nicht an - ders geht, voll - end' ich's schon at - leu !
 lei non sà acconciar, se lei non sà acconciar, m'ao - con - ce - rò da me !

par - don me, I pray, O par - don me, I pray, I'm not to blame to - day !
 wenn's nicht bes - ser geht, ja wenn's nicht bes - ser geht, so bitt' ich zu ver - zeih'n !
 vo - glia per - do - nar, deh vo - glia per - do - nar, che col - pa mia non è !

pp

ad lib. *rall.*

Well then will you be so kind, As to lend me now your hand, To ar - range this pret - ty gar - land on my
 Wollen Sie, wenn es genehm, dies Geschmeid und Di - a - dem, mir be - fest - gen, doch nur leicht und sehr be -
 Sia gentile ed uo fa - vor la sua man mi presti an - cor col fis - sar - mi que - sto ser - to sovra il

pp

a tempo.

bair ! Now taste - ful - ly these pearls ar - range for me !
 quon ! jetzt le - gen Sie nun mei - nen Hals den Schmuck.
 erin ! Ed o - ra poi lo per - le mi por - rà ! (aside.)

Ah! she will drive me mad, I
 O seelich' ein Höl - len - gei - ster
 Ah! i pazzo an - cor mi ren - do.

pp

This di - a - dem is rich and rare! 'Tis well! Sov
Das Di - a - dem ist glänzend reich! je nun? ge -
 Co - de - sto serto e pe - re - grin! Eb - ben! Or

(To LYDIA.)
 See, spuck, Yes, yes!
 ra, Nun ja!
 Si, si!

come! Let's fin - ish now, 'tis grow - ing late! late!
schwind, es ist die al - ler - höch - ste Zeit! Zeit!
 sù! fi - niamo or - mai che tardi è già!

I'm here, I'm here, and will not make you wait.
Sogleich! *Ich steh' zu* Diensten schon be - reit.
 son qui! Non tar - do più, ec - co - mi qua!

rall. ad libitum.

But ah, be careful what you do, Sob
 O weh, achon wie der un - ge - schick! ge
 Ah - ine! ma veda un pò che fin' Col

cres. assai. *mf* *p*

a tempo.

trem-b ling move ments noth ing will a -vail, Her hand is all un - skill'd, 'tis plain; She
 zit - tern ja und bringe's nicht zu Stand, er - steh'n sich auch auf's Schmücken schlecht; auch
 suo tro - mar a nul - la si ver - rà, dav - ver mal-destra ô la sua man, à

trem-b ling move ments noth ing will a -vail, My hand is all un - skill'd, 'tis plain; I
 zit - tren, ach und bring' es nicht zu Stand, ver - steh mich auch auf's Schmücken schlecht; auch
 suo tro - mar a nul - la si ver - rà, dav - ver mal-destra ô la mia man, à

knows not how, her ef - forts on - ly fail, She tries, but los - es time in vain; The
 da - rin scheint sehr un - ge - übt die Hand! Wir kom - men gar nicht vor - wärts recht; drum
 quel che par lei ab - big - liar non sà, si sforza o perde il tempo in - van; d'un

know not how, my ef - forts on - ly fail, I try, but lose my time in vain; The
 da - rin ist sehr un - ge - übt die Hand! ich kom - me gar nicht vor - wärts recht; die
 quel che par io l'ab - big - liar non sà, mi sforza o perde il tempo in - van; d'un

cause of such a trem-b ling hand, I can - not un - der - stand. If
 ei - len wir, es wird schon spät, bald muss ich fer - tig sein; und
 tal tre - mar e ti - tu - bar ve - der non so'l per - chè, se

cause of such a trem-b ling hand, She can - not un - der - stand. Oh,
 Furcht, dass Ich - nen wech ich thät ver - wirrt mich o - ben - drin; drum
 tal tre - mar e ti - tu - bar ve - der non so'l per - chè, deh

she knows not the way, If she knows not the way, I'll dress my - self to -
wenn's nicht an - ders geht, und wenn's nicht an - ders geht, voll - end' ich's schon al -
lei non sa ab-bi-gliar, so lei non sa ab-bi-gliar m'ab - bi - gliè - rò da

par - don me, I pray, par - don me, I pray, I'm not to blame to -
wenn's nicht bes - ser geht, wenn's nicht bes - ser geht, so bit' ich zu ver -
vo - glia per - do - nar, vo - glia per - do - nar, che col - pa mia non

pp

(laughs.)

- day! I'll dress my - self, to - day, I'll dress my - self to - day, ah ah ah
lein! Sehr un - ge - schickt sind Sie, sehr un - ge - schickt sind Sie, ha ha ha
me! m'ab - bi - gliè - rò da me, m'ab - bi - gliè - rò da me, ah ah ah

- day! This trembling hand, I un - der-stand, ah! you
zeih'n! Sehr un - ge - schickt, Quel mio tre - nar, sehr un - ge - schickt, mei - er
è! Quel mio tre - nar, quel ti - tu - bar, dehl

p

ah, I'll dress my - self, ah..... to - day! I'll dress my - self
ha ha ha ha ha, ah..... sehr un - ge - schickt Und nun da
ah, m'ab - bi - gliè - rò da me! Mi vo - glia

par - don me I pray, ah..... to - day!
Sa - che ist das nicht, ah..... ist das nicht?
vo - glia per - do - nar, ä..... me!

f

Piu mosso.

self!
Kleid!
ro!

No more, no more!
Ge-nug, ge-nug,
Non più, non più,

I'm not with si-lence gift-ed!
ich nicht lan-ger darf ich schweigen!
ta-ter non m'è con-ces-so!

What's coming
Was ha-ben
Che avvenne

now, what would you say?
Sie, was ist ge-schek'n?
mal, che vuol dir ciò!

Ex-plain..... what would you
Er-klä- ren Sie sich
Si spio - ghl, che vuol

I with the truth no more con-veal!
Die Wahrheit muss ich etw-ge-stek'n,
Piu a lungo il ver non ce-le-ro!

say?
frei!
dir?

How-e'er my fu-ture it may mould, I have re-solv'd it must be
Sollt auch er-stö-ren ich mein Glück ent-schei-dend ist der Au-gen
Quand' lo pur strug-gal mio avve-nir de-ci-so è già, si dee con-

Meno allegro più ritenuto.

What mys-t'ry dost con-veal, Como speak, the truth re-veal I
 Was myn-acht Sie so ver-zagt, was ist's, das Sie ge-wagt I
 Qual mai tal mister, su par-li, di-ca't ver I

told,
 blick,
 plr,

Fra-ter-nal
 Es-ist al-
 Di-suora a

pp

Andantino con moto.

love buras with-in me, And inspires me to tell you here, Pray I now for Via-di-mir,
 lein Bru-der-tie-be die mir Muth zum Gesträndas gibt, hier sch'ich für Vla-di-mir,
 mor m'ar de in co-re ed i-spira al mio labbro ardir, qui pre-go per Vla-di-mir,

What is this mys-t'ry he will re-veal to me I
 Was werd' ich hö-ren, was wird sich klä-ren mir!
 Qual mai mi-ste-ro, ave-lar im-prea-de-rà I

Who with love wastes away, Ask that thy heart, pi-ty should sway, I ask that pity thy warm heart should
 der so in-nig Sie liebt! Gna-de für ihn, Gna-de für ihn, die glüh'n-de Leidenschaft mache
 che si strugge d'a-mor, pie-tà di lui fa-vel-li in cor, pie-tà, pie-tà vi fa-re-ll in

(TO VLADIMIR.)

more-o - ver !
Nur wei-ter !
Eb - be - ne !

Is't
ist's
Fia

sway !
kuhn.
cur !

He ne'er hath cour - age found
Selbst wag - te er es nicht;
El stes so non u - so,

to re - veal his af - fec - tion,
hier, um Lie - be zu er - ben;
di sove - lar il suo affet - to.

pp

true !
wahr !
ver !

O
Mein
Oh,

Heav'n !
Gott !
ciel !

But hides the fire profound,
doch be - tel er Sie an,
la flamma cela og - nor,

That he feels, from de - tec - tion !
möcht für Sie freu - dig ster - ben !
che avvampar sente in pet - to,

If soft-ly thy
Hier
Si

soft-ly thy
zu Ihren
dolce vi

Thought so bright,
Ja für - wahr,
O pen - sier,

What de - light !
ich er - starr !
lu sin - glier !

He !
Wo !
Lail !

affrett. assai.

ten - der heart is waking, To tho'ts of a love so true, ah yes ! He will see it, he will
Fü - ssen fle - he ich um Erbarmen für sei - ne Noth, ach ja ! er belauscht uns, er ist
par - li in cor cie - mente pensier d'un al fraa a-mor, ah al, ei ne vo - de, lo sa -

affrettando assai. colla voce.

speak out then, what? O heart within my breast, be still!
 gesteh Sie, so, o sprech, o eilt, sagt es, er will!
 parla - te! che! O cor, nec sen ti dei frenar!
 know, He will listen, and will hear, If love should hope, not fear. Look
 nah, ja er hört uns, er ist da, er fleht, er spricht durch mich, ach
 prä, ei ne an-ge-lä, Pa - di - ra, a - mor spe - nar po - trä! Oh!

acc. assai.

allargando. a tempo.

on... him with pitying eye, And do not a par-don to him de - ny, To him who such love doth
 ja... die - ser Bru - der, der Ver - ge - bung und Gnade er - fleht durch mich, der Ihnen sein Leben
 mia te pie - tosa e alfin da voi non si ne - ghi a lui per - don, co - lui che vi sa - ra co -

ppp allargando. a tempo.

Ah! what ails me!
 Ach was hör' ich!
 Ah, che sen - to!

thee be - stow, And that brother, that brother am I!...
 e - wig - lich, hö - ren Sie, die - ser Bru - der bin ich!...
 e tanto a - mor, quel fra - tel, quel fra - tel - lo io son!...

colla parte.

*L'istesso tempo;
(aside, anxiously.)*

The musical score is written for a scene in 2/4 time. It features a vocal line (soprano/contralto) and a piano accompaniment. The lyrics are in Italian and German. The score is divided into several systems, each with a vocal line, a piano line, and a bass line. The tempo is marked 'L'istesso tempo' and the mood is 'aside, anxiously'.

System 1:

Vocal: I seem to dream, and fear that all may not be true, is he
Ich's wahr ist's Traum, hier zu ver-sei-len wagt ich kaum. Wohl war's
 Mi par so-guar e temo in-siem che non sia ver, egl' è

Piano: (Piano line with chords and moving bass)

System 2:

Vocal: 'Tis like a dream! She's
Jetzt ist es aus! Jetzt
 Mi par so-guar, zer-ell'

Piano: (Piano line with chords and moving bass)

System 3:

Vocal: with me! What rapture in a thought so new, so new! I seem to
sehr fein und sel-ne Náh' muss ich jetzt flich'n; doch Pflicht ist zu ver-
 von me, oh quan-ta giojá lu tal pon-sier, so-guar, so-guar mi

Piano: (Piano line with chords and moving bass)

System 4:

Vocal: here with me! Ah yes! She's still with me, 'Tis like a
stört mein Traum, So woll-ten Sie mich flich'n, mir nicht ver-
 è con me ah ai ell' è con me, so-guar mi

Piano: (Piano line with chords and moving bass)

System 5:

Vocal: dream! She, standing there! But what's to be! Enough for
eh'n. Ich geh' hi-nein mich schmücken dort. Sie sea-ren
 par! Lei res-ti quà! Ma co-sa vuol! Ba-sti per

Piano: (Piano line with chords and moving bass)

System 6:

Vocal: dream! will it then, fade! One sin-gle word! That asks for love!
zeih'n, Sie geh'n al-lein. Sie wol-len fort! war Ih-nen nah,
 par! Co-sa sen va, Un mot-to sol! Lo chie-do amor!

Piano: (Piano line with chords and moving bass)

System 7:

Vocal: (Piano line with chords and moving bass)

Piano: (Piano line with chords and moving bass)

now, I scarce-ly know, I wish it so! Fate turns now
ja, zu un - ge - schick't, ich geh' al - lein! Im Her - zu
or! An - cor dol so! no do, men vòl! So - ren n.

And may I hope? But here, and now, pp Fate turns now
bin ich be - glückt, wenn Sie ver - seih'n! Im Her - zu
Spè - rar po - trò! Ma deh, ed or! So - ren ti.

colla voce.

Tempo I.

cres. assai.

kind - ly from sor - row's past, I hope beek - ons me on with a smile at last, Sweet
regt sich ein Hoff - nungs-quell, es bleibt mir für e - wig sein Hers ge - weicht, a
tor na il mio de - stin, m'ne - ceu - na un ri - so la spe - me al - fin e

regt sich ein Hoff - nungs-quell, ihr blei - bet für e - wig mein Herz ge - weicht, a

ppp

voi - ces of faith, from a - bovo, I hear soft - ly whisp - 'ring words of
strah - let mir la - chend und son - nen - hell tren - er Lie - be Se - lig -
te - no - re vo - ci di fè, d'a - mor sus - su - rar mi sento in

cres.

Allegro.

love! The hour.... of sorrow's past, and love.... doth smile at last, love smiles at last.....
keit! Ja strah - len wird mir bald der Lie - be Se - lig - keit, o Se - lig - keit.....
 cor! Se re - no il mio de - stin m'accen - na un riso al - fin, sperme d'a - mor.....

(To LYDIA.)

And
Was
Spe*Allegro.**p* (To VLADIMIR.) *ad libitum.**ff* (aside.)

Who asks for little, may yet hope for more! Voi - ces whis - per words of love!
Ver - langen Sie auf einmal nicht zu viel! Se - lig - keit er - strah - let mir!
 Chi po - co chiedo può sperar as - sal! Vo - ci son d'a - mor.... d'a - mor!

ad libitum.

may I hope then?
darf ich hoffen?
 - rar che deggio!

(At close of duet, LYDIA exit. VLADIMIR, who has conducted LYDIA to door L., stands a moment gazing after her. The four women enter softly R.)

NURSIDAH. Come, sisters, we cannot allow our lord and master to take this Christian maiden as a wife. Come, let us scratch out her eyes. (With a wild scream, run towards door L.) Ah! Revenge! revenge!

THE THREE OTHERS (the same). Revenge! revenge!

VLADIMIR (receives all four in his arms, surrounded by the wrathful women). For heaven's sake, ladies, don't come to blows! You are beside yourselves with rage. I comprehend the situation, and sympathize with you.

NURSIDAH. What, Christian maiden! you, too, hate your companion?

VLADIMIR. Hate? Quite the contrary!

NURSIDAH (jealously). Perhaps you would like to put yourself in her place.

VLADIMIR. No, upon my honor! Hear me, charming companions. A hundred thousand piastres shall be yours if you help to set us free—her and me.

NURSIDAH (undertone to DIONA). A hundred thousand piastres!

DIONA (the same). And we would be rid of them both!

VLADIMIR. But it must be soon—this very day. I give you my word of honor as an officer, that you shall receive the money.

NURSIDAH. Your word of honor as an officer?

VLADIMIR. Quite right. The word of honor which an officer over yonder has given to me—a Russian lieutenant.

NURSIDAH. Whom you love?

VLADIMIR. Unspeakably! He and I are one in body and soul!

NURSIDAH. And he has many women in his harem?

VLADIMIR. Unfortunately he has not. Occidental civilization so piously forbids a cavalry officer driving such a charming free-hand as you before his chariot of life.

ZULEIKA. But what shall we do?

VLADIMIR. Find us some means of escape. As I have said, a hundred thousand piastres are yours.

NURSIDAH (in undertone). You can trust in me: I will save you.

ALL FOUR. You can trust in all of us.

VLADIMIR (in undertone). Most glorious!

DIONA. But can we trust in you?

VLADIMIR. Upon my honor!

BESIKA. Honor? You are a woman!

VLADIMIR. Perhaps not so much as you think; and, if it will set your confidence, then, listen! The Princess Lydia is worshipped by a young Russian.

ZULEIKA. And this Russian,—where is he?

VLADIMIR. Not far from here.

ALL. Where? Where?

VLADIMIR. Will you swear to assist him?

ALL. We swear!

VLADIMIR. Well, then! (He stands c. All the women approach him simultaneously.)

IS IT A MAN?

No. 17.

SEXTETT.

MAESTOSO.

VLADIMIR & LYDIA.

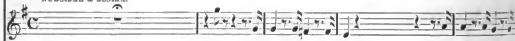
VLADIMIR.



Well, then, know that this young Russian is my - self!
Nun denn, so seist: jener junge Russebin ich selbst!
Ebben! sappiate quel giovane Russo - lo lo son!

They're all half crazed,
Ich mach Effect,
Faccio impression,

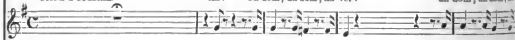
NURSIDAH & BESIKA.



Ah! a man, a man, is't true?
Ha! Ein Mann, ein Mann, ist's wahr?
Ah! Un uom, un uom, ta ver!

a man, a man, is't
ein Mann, ein Mann, ist's
un uom, un uom, ta

DIONA & ZULEIKA.



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So much amazed!
sie sind erschreckt!
sta-pl - te non!

They're whisp'ring
Sie flüßeln,
Bis - biglian!

and smiling!
sie wispein!
sor - ri - don!

true!
sahr!
ver!

With na be's jesting,
das ist un - glaublich,
Di nol al bur - la,

You are un - truthful,
ist ganz un - möglich,
non dice il ve - ro!

It can - not
es kann nicht
no non è



Like startled doves, af - frighted, These maids fly up, ex - ci - ted
Wie ei - ne Schaar von Taubchen entflohn entsetzt die Weibchen
Al par di co - loun - bel - le a voi sen van' - le bel - le

If you breathe the name of
vor dem ein' gen Würthen
a quel sol pen - sier d'un

be, nol
sein, nein!
ver, nol

We closely scan:
Schaut sie nur an;
Mi - ra - to un po

A man is shot
das soll ein Mann!
scquesto è un uom',

man,
Mann,
uom',

If you on- ly speak of man! They go circling around in their flight, But soon alight, re- cover'd from their
vor dem ein'gen Wörtchen Mann; doch bald kommen sie wieder heran, Geduld, Geduld, sie rucken wieder
a quel sol pensier d'un uom', pur in bre-ve ri-tor-na-to a voi, quel va - go stuol ri - tor-na in bre-ve

What then are we?
was sind wir dann?
che siamo noi?

No, no!
Nein, nein!
No, no!

f

p

Moderato.

fright!
an!
voll

1. NURSIDAH. { Thou a man! it can - not be! Face and form say no, you see,
Du ein Mann! das glaub' ich nicht, Lü - gen straft dich dein Gesicht!
Thou a man! no, say not so! ti smentisce il viso, il far!

2. DIONA. { Du ein Mann! das kann nicht sein, Ich - rei doch der Au - genschein
Tu se'un uom' no non lo dir, non t'iu - lin - ger, non men - tir,

3. ZULEIKA. { Thou a man! no 'tis not true! Men could nev - er laugh like you!
Du ein Mann! das ist nicht wahr: solch ein schelmisch Au - gen - paar,
Tu se'un uom' no non è - ver, con quel ri - so lu - sing - gior!

4. BESIKA. { Thou a man! it makes me laugh! Where do men have e'en the half
Du ein Mann! 'ist lä - cher - lich. nie - mals fand bei Männern ich,
Tu se'un uom' da ri - der fa, do - ve mai ve - du - to s'ha

Moderato.

p

Ro - sy cheeks, like those you wear — Man ne'er boasted such a pair! Ro - sy cheeks, like those you bear,
Ro - sen - wan - gen so wie die sah bei Männern ich noch nie! Ro - sen - wan - gen so wie die
ro - see go - te quali hai tu uon le vanta un uom', mai più! ro - see go - te quali hai tu
Lit - tle feet, like those you own, Are, thank heav'n, for us a - lone! Lit - tle feet like those you own,
sol - che Bli - cke l'icci n'ierlich schlank gibts bei uns nur, Al - lah Dank! Ja - mur wir sind zier - lich schlank;
due pio - di - ni come i tuoi grazie al ciel li abbian sol noi! due pio - di - ni come i tuoi
Mer - ry glance, like that you throw, Eye of man could nev - er show! Mer - ry glance like that you throw,
sol - che Bli - cke lieb - entbrannt ha - ben wir al - lein zur Hand! sol - che Bli - cke lieb - ent - brannt
co - si vis - pe mal non son d'un gar - zon! co - si vis - pe lo pu - pillo
Such a charming mouth as this, With such co - ral lips to kiss! Such a charming mouth as this,
sol - che Lip - pen ro - sig sarì oh - ne ci - ri Spur von Bart! sol - che Lip - pen ro - sig sarì
in un uom', co - tal bo - cchin con quella - bro co - ral - lin! con quel la - hro, quel bo - cchin

Pim. molar.

men don't wear, no! Ha, ha, ha, ha, ha, ha, ha, ha, ha,
 sah ich nie, nein! Ha, ha, ha, ha, ha, ha, ha, ha, ha,
 quali hai tu, no! Ah, ah, ah, ah, ah, ah, ah, ah, ah,
 ours a lone, yes! Ha, ha, ha, ha, ha, ha, ha, ha, ha,
 At - lah Dank; ja! Ha, ha, ha, ha, ha, ha, ha, ha, ha,
 ab - blam nol, si! Ah, ah, ah, ah, ah, ah, ah, ah, ah,
 Meu ne'er show, no! Ha, ha, ha, ha, ha, ha, ha, ha, ha,
 ha - ben seir; ja! Ha, ha, ha, ha, ha, ha, ha, ha, ha,
 mal non son, nol Piu mosso.
 made non kiss, nol
 oh - ne Bart; ach!
 co - ral lin, nol

Thou a man! It can - not be!
 du ein Mann! das glaub' ich nicht,
 tu se'un uom' no, non può star,
 Thou a man! no, say not so!
 du ein Mann! das kann nicht sein,
 tu se'un uom' no, non lo dir,
 Thou a man! no, 'tis not true!
 du ein Mann! das ist nicht wahr,
 tu se'un uom' no, non è ver,
 Thou a man! It makes me laugh!
 du ein Mann? 'ist lä - cherlich.
 tu se'un uom' da ri - der fu,

ALL 4.

ALL 9.

ha, ha, ha, ha, ha, ha, ha,
ha, ha, ha, ha, ha, ha, ha,
ah, ah, ah, ah, ah, ah, ah,
2d, 3d & 4th verses as above.

Thou a man! I can - not be!
du ein Mann das glaub ich nicht.
tu se'un uom' no uon può star!

1. 2. 3.

Meno allegro più ritenuto.

What myst'ry dost con-veal, Come speak, the truth re-veal!
 Was mach't Sie so ver-zagt, was ist's, das Sie ge-sagt!
 Qual mai tal mister, su par-li, di-ca' ver!

told,
 blick,
 pir,

Fra-ter-nal
 Es-ist-ant
 Di-suona

pp

Andantino con moto.

love burns within me, And inspires me to tell you here, Pray I now for Vla-di-mir,
 lein Brä-der lie-be die mir Muth zum Geständniß gibt, hier sch' ich für Vla-di-mir,
 mor m'ar de in co-re ed i-spira al mio labbro ardir, qua pro-go per Vla-di-mir,

What is this myst'ry he will re-veal to me!
 Was scierd' ich hö-ren, was scierd' sich klä-ren mir!
 Qual mai mi-sto-ro, sve-lar im-pren-do-rà!

Who with love wastes away, Ask that thy heart, pi-ty should away, I ask that pity thy warm heart should
 der so in-nig Sie liebt! Gua-de für ihn, Gna-do für ihn, die glüh'n-de Leidenschaft machte ihn
 che si stragge d'a-mor, pie-tà di lui fa-vel-li in cor, pie-tà, pie-tà vi fa-vel-li in

(To VLADIMIR.)

more-o-ver !
Nur wei-ter !
Eb-be-no !

Is't
ist's
Fa

away !
kühn.
cor !

He ne'er hath cour-age found
Selbst wag-te er es nicht;
El stes-so non u-sò,

to re-veal his af-fee-tion,
hier, um Lie-be zu wer-ben;
di seve-lar il suo affet-to,

pp

true !
wahr !
ver !

O
Mein
Oh,

Heav'n !
Gott !
ciel !

But hides the fire profound,
doch be-tet er flamma celsa
la

That he feels, from do-tee-tion !
müch' für Sie fren-dig ster-ben !
che avampar sento in pet-to,

If soft-ly thy
Ihr zu Ihren
Si dolce vi

Thought so bright,
Ja für wahr,
O pen-sier,

What de-light !
ich er-starr !
lu-sin-guier !

He !
Wo !
Lui !

affrett. assai.

ten-der heart la waking, To tho'ts of a love so true, ah yes ! He will see it, he will
Für-sscn sie-er ich um Er-barmen für sei-ne Noth, ach ja ! er belauscht uns, er ist
par-ll in cor cle-mente pensier d'un si a-mor, ah si, oi ne ve-le, lo sa-

affrettando assai. colla voce.

speak out then, what! O heart within my breast, be still!
gestehn Sie, was, o sprecht, o eilt, sagt wo ti del er weilt!
 know, He will listen, and will hear, If love should hope, not fear. Look
nah, ja er hört uns, er ist da, er fleht, er spricht durch mich, ach
prä, ei ne an-col-ta, l'u-di-rä, a-mor ape-rar po-trä! Oh!

crea. assai.

allargando. a tempo.

on... him with pitying eye, And do not a par-don to him de-ny, To him who such love doth on
ja... die-ser Bru-der, der Ver-ge-bung und Gnade er-fleht durch mich, der Ihnen sein Leben weilt
sia te ple-tosa e allin da voi non si ne-gli a lui per-don, co-lui che vi sa-er-ri co-

ppp allargando. a tempo.

Ah! what ails me!
Ach was hör' ich!
 Ah, cho-sen-to!

thee be-stow, And that brother, that brother am I!...
e-wig-lich, hö-ren Sie, die-ser Bru-der bin ich!...
 tanto a-mor, quel fra-tel, quel fra-tel-lo io son!...

colla parte.

*L'istesso tempo;
(aside, anxiously.)*

p

I seem to dream, and fear that all may not be true, is he
Ist's wahr ist's Traum, hier zu ver-sei-len wag' ich kaum. Wohl war's
 Mi par so - gnar e touno in - slem cho non sia ver, egl' è

*Tis like a dream! She's
 Jetzt ist es aus! aus! ver-
 Mi par so - gnar, ell'*

pp

with me! What rapture in a thought so now, so new! I seem to
sehr fein, und sei - ne Näh' muss ich jetzt flich'n; doch Es flieht
 von me, oh quan - ta gioia in tal pon - sler, so - gnar, so - gnar

here with me! Ah yes! She's still with me, 'Tis like a
stört mein Traum, So woi - len Sie mich flich'n, mir nicht
 è con me, ah si ell' è con me, so - gnar mi

dream! She, standing there! But what's to be! Enough for
eh'n. Ich geh' hi - nein mich schmücken dort, Sie wa - ren
 par! Lei res - ti quh! Ma co - sa vuol! Ba - sti per

dream! will it then, fade! One sin - gle word! That asks for love!
zeih'n. Sie geh'n al - lein, Sie wol - len fort! nur Ih - nen nah,
 par! Co - sa sen va, Un mot - to soll! Le chie - do amor!

pp

now, I scarce-ly know, I wish it so! Fate turns now
 ja, zu un - ge - schickt, ich geh' al - lein! Im Her - zen
 or! An - cor noi so! no no, men vò! Se - ren ri -

And may I hope! But here, and now, Fate turns now
 bin ich be - glückt, wenn Sie ver - zeih'n! Im Her - zen
 Spò - rar po - trò! Ma deb, ed or! Se - ren ri -

colla voce.

Tempo I.

cres. assai.

kind - ly from sor - rows past, Hope beck - ons me on with a smile at last, Sweet
 regt sich ein Hoff - nungs-quell, es bleibt mir für e - wig sein Herz ge - weicht, es
 tor - na li mio de - stin, mhe - cen - na un ri - so la spe - mo al - fin e

regt sich ein Hoff - nungs-quell, ihr blei - bet für e - wig mein Herz ge - weicht, es

vol - ces of faith, from a - bove, I hear soft - ly whisp - 'ring words of
 strah - let mir la - chend und son - nen - hell treu - er Lie - be Se - lig -
 te - no - re vo - ei di fe, d'a - mor sus - su - rar ml sento ki

cres.

Allegro.

(To LYDIA.)

 And
 Was
 Spe
*p* (To VLADIMIR.) *ad libitum.**Allegro.**f* (*aside.*)*ad libitum.*

(At close of duet, LYDIA exits. VLADIMIR, who has conducted LYDIA to door L., stands a moment gazing after her. The four women enter softly W.)

NURSIDAH. Come, sisters, we cannot allow our lord and master to take this Christian maiden as a wife. Come, let us scratch out her eyes. (With a wild scream, run towards door L.) Ah! Revenge! revenge!

THE THREE OTHERS (the same). Revenge! revenge!

VLADIMIR (receives all four in his arms, surrounded by the wrathful women). For heaven's sake, ladies, don't come to blows! You are beside yourselves with rage. I comprehend the situation, and sympathize with you.

NURSIDAH. What, Christian maiden! you, too, hate your companion?

VLADIMIR. Hate? Quite the contrary!

NURSIDAH (jealously). Perhaps you would like to put yourself in her place.

VLADIMIR. No, upon my honor! Hear me, charming companions. A hundred thousand piastres shall be yours if you help to set us free—her and me.

NURSIDAH (understons to DIONA). A hundred thousand piastres!

DIONA (the same). And we would be rid of them both!

VLADIMIR. But it must be soon—this very day. I give you my word of honor as an officer, that you shall receive the money.

NURSIDAH. Your word of honor as an officer?

VLADIMIR. Quite right. The word of honor which an officer over yonder has given to me,—a Russian lieutenant.

NURSIDAH. Whom you love?

VLADIMIR. Unspeakably! He and I are one in body and soul!

NURSIDAH. And he has many women in his harem?

VLADIMIR. Unfortunately he has not. Occidental civilization so rapidly forbids a cavalry officer driving such a charming horse-hand as you before his chariot of life.

ZULEIKA. But what shall we do?

VLADIMIR. Find us some means of escape. As I have said, a hundred thousand piastres are yours.

NURSIDAH (in undertone). You can trust in me: I will save you.

ALL FOUR. You can trust in all of us.

VLADIMIR (in undertone). Most glorious!

DIONA. But can we trust in you?

VLADIMIR. Upon my honor!

BESIKA. Honor? You are a woman!

VLADIMIR. Perhaps not so much as you think; and, if it will win your confidence, then, listen! The Princess Lydia is worshipped by a young Russian.

ZULEIKA. And this Russian,—where is he?

VLADIMIR. Not far from here.

ALL. Where? Where?

VLADIMIR. Will you swear to assist him?

ALL. We swear!

VLADIMIR. Well, then! (He stands C. All the women approach in simultaneously.)

IS IT A MAN?

No. 17.

SEXTETT.

MAESTOSO.

VLADIMIR & LYDIA.

VLADIMIR.

Well, then, know that this young Russian is my - self!
Nun denn, so wisst: jener junge Russebin ich selbst!
Ebben! sapplate quel giovane Russo - lo lo son!

They're all half crazed,
Ich mach Effect,
Faccio Impression,

NURSIDAH & BESIKA.

Ah! a man, a man, is't true?
Ha! Ein Mann, ein Mann, ist's wahr?
Ah! Un uom', un uom', ta ver!

DIONA & ZULEIKA.
a man, a man, is't
ein Mann, ein Mann, ist's
un uom', un uom', ta

pp f p

So much amazed!
sie sind erschreckt!
stu - pl - te son!

They're whisp'ring
Sie flüßeln,
Bis - biglian!

and smiling!
sie wispein!
sor - ri - don!

true!
sehr!
ver!

With us he's jesting,
das ist un - glaublich,
Di nol si bur - la,

You are un - truthful,
ist ganz un - möglich,
nou dice il ve - ro!

It can - not
es kann nicht
no non è

Like startled doves, af - frighted, These maids fly up, ex - ci - ted
Wie ei - ne Schaar von Taubchen entflohn entsetzt die Weibchen
Al par di co - lun - bel - lo a vol sen van' - lo bel - lo

If you breathe the name of
vor dem ein' gen Würthen
u quel sol pen - sier d'un

be, nol
sein, nein!
ver, nol!

We closely scan:
Schaut sie nur an;
Mi - ra - to un po

A man is she!
das soll ein Mann?
sequesto è un uom',

man, If you on-ly speak of man! They go circling around! in their flight, But soon alight, re- cover'd from their
 Mann, vor dem ein'gen Würtchen Mann; doch bald kommen sie wieder heran, Geduld, Geduld, sie rücken wieder
 uom', a quel sol pensier d'un uom', pur in bre-ve ri-tor-nano a voi, quel va- go stuol ri- tor-na in bre-ve

What then are we? No, no!
 was sind wir dann? Nein, nein!
 che siamo noi? No, no!

p

Moderato.

fright!
 an!
 voll

1. NURSADAH. (Thou a man! it can - not be! Face and form say no, you see,
 Du ein Mann! das glaub' ich nicht, Lü - gen straft dich dein Gesicht!
 Tu se'un uom' no non può star, ti smentisce il viso, il fir!
 Thou a man! no, say not so! 'Twould be falsehood, lies, you know,
 Du ein Mann! das kann nicht sein, Ich - rei doch der Au - genschein
 Tu se'un uom' no non lo dir, non t'in - sin - ger, non men - tir,
 Thou a man! no 'tis not true! Men could nev - er laugh like you!
 Du ein Mann! das ist nicht wahr: soich ein schelmisch Au - genpaar
 Tu se'un uom' no non è - ver, con quel ri - so lu - singhiet!
 Thou a man! it makes me laugh! Where do men have e'en the half
 Du ein Mann! 'sist lä - cher-lich, nie - mals fand bei Männern ich
 Tu se'un uom' da ri - der fa, do - ve mai ve - du - to s'è

p

Moderato.

p

Ro - sy cheeks, like those you own	Mah un'er boasted such a pair!	Ro - sy cheeks, like those you own	Bo - ar, like those you own
<i>Ro - sy - wan - gen so wie die</i>	<i>Sahn uch Männern</i>	<i>Ro - sy - wan - gen so wie die</i>	<i>Bo - ar - wan - gen so wie die</i>
ro - see go - le quali hai tu	non le vanta un uom', mai più	ro - see go - le quali hai tu	ro - see go - le quali hai tu
Lit - to feet, like those you own,	Are, thank heav'n, for us - a lone!	Lit - to feet like those you own,	Lit - to feet like those you own,
<i>sol - che To - ille rierlich schlank</i>	<i>gibts bei uns sur, At - lah Dank!</i>	<i>du nur wir sind sier - lich schlank;</i>	<i>du nur wir sind sier - lich schlank;</i>
due pie - di - ni come i tuoi	abbiam sol noi!	du pie - di - ni come i tuoi	du pie - di - ni come i tuoi
Mer - ry glance, like that you throw,	Eye of man could nev - er show!	Mer - ry glance like that you throw,	Mer - ry glance like that you throw,
<i>sol - che Bli - che lieb - entbrannt</i>	<i>die - ben wir al - lein zur Hand!</i>	<i>sol - che Bli - che lieb - ent - brant</i>	<i>sol - che Bli - che lieb - ent - brant</i>
co - ni vis - pe mai non son	le pu - pill - le d'un gar - zoul	co - ni vis - pe le pu - pillie	co - ni vis - pe le pu - pillie
Such a charming mouth as this,	With such co - ral lips to kiss!	Such a charming mouth as this,	Such a charming mouth as this,
<i>sol - che Lip - pen ro - sig sart</i>	<i>oh - ne ei - ne Spar - coe Bart!</i>	<i>sol - che Lip - pen ro - sig sart</i>	<i>sol - che Lip - pen ro - sig sart</i>
lin uu - co - tal bo - cchin	con quel la - bro co - ral - lin!	lin uu - co - tal bo - cchin	lin uu - co - tal bo - cchin

Pim. mormo.

men	don't	went, not	Ha, ha, ha, ha,	ha, ha, ha,	Thou a man? It	can - be bel	
ugh	sch	nie, not	Ha, ha, ha, ha,	ha, ha, ha,	du ein Mann? das	glaub'ich nicht,	
quali	sch	no, no	Ha, ah, ah, ah,	ha, ah, ah,	tu se'nn uom' no	non può star,	
ours	tu	love, yes!	Ha, ha, ha, ha,	ha, ha, ha,	Thou a man? It	say, not!	
At -	- lak	- Dank; ja!	Ha, ha, ha, ha,	ha, ha, ha,	du ein Mann? das	kunn nicht sein,	
ab -	- biann	no! si!	Ha, ah, ah, ah,	ah, ah, ah,	tu se'nn uom' no	non lo dir,	
Mu -	- se'er	show, no!	Ha, ha, ha, ha,	ha, ha, ha,	Thou a man? It	'is not true!	
ha -	- ben	seir; ja!	Ha, ha, ha, ha,	ha, ha, ha,	du ein Mann? das	ist nicht wahr,	
mal	uon	son, no!			tu se'nn uom' no	non è - ver,	
made	to	kiss, no!	Piu mosso.			Thou a man? It	makes me laugh!
ok -	- ne	to Bart; ach!			du ein Mann? 'ist	la - cher-lich.	
co -	- ral	lin, no!			tu se'nn uom' da	ri - der fa.	

ALL 4.

[illegible]

4. VLADIMIR.

Too ma - ny charms and gra - ces You are pleased to find in me; Half
 Ihr sagt mir schö - ne Sa - chen und so man - che Ar - tig - keit, die
 Son trop - pe le bel - lez - zo che vi piace in me sco - prir, le

those your fan - cy tra - ces, Might well make me vain, you see! You err, come touch me,
 mich könnt ei - tel ma - chen, doch im Irrthum Ihr nur seid. Und err, come touch me,
 vo - tre gea - ti - lez - zo ben tai fan - no la su - per - bir, sba - gil - aste, ed or mi

brave - ly, Proof you'll find I'm not a mis - Then on each mouth I'll naively leave a
 Tau - ben ich Be - seel - se ge - ben mag Je - de mir er - lau - ben ei - nen
 too - ca il mio sesso a voi pro - var e quin - di un bacio in boc - oa vi to

kiss!
Kuss!
dar!

Ah, yes! a kiss thus of-fered, As a proof of sex may serve; A young man's lips will
Ach ja ein zärt-lich Küsschen ist der si-cher-ste Be-weis; bei Männern sind die
Ah! sì, so-ave un ba-cio può di prova an-cor sor-vir lo la-bra d'un gar-

p

swift-ly Send a thrill thro' eve-ry nerve! So, if your lips are not like ice, But 't is a bright flame
Küs-se gar so sass, so glühend heiss, wenn sie das so ver-steht, und das so ähnlich tref-fen
zo-no fan-no ardere e fre-mir, se il lab-bro tuo del par go-lar ne faccia ed av-vam

burn, That you're a young man, sweet and nice, To doubt no more, we'll learn. Come kiss me now!
 kann, dann zweifeln wir nicht län-ger, dass sie wirklich sei ein Mann. Ein Küsschen hier,
 par che un garzon - cel tu si - a lo non più du - bi - to - rò. Vien-mi ba - ciar,

Come kiss me
 Ein Küß - chen
 Vien - mi ba -

cres.

Enter LADIA dressed in Turkish costume.

without de-lay,
 beueist es mir,
 più non tardar,

The rid - dle's key thou'lt quick-ly show, If thou'rt a man, we soon shall
 es soll sich zei - gen of - fen - bar, ob Eu - er Wort auch wirklich
 l'in-do - vi - nel sie spie-ghe - rà, so sei un uom' lo si sa-

now!
 hier,
 ciar,

without de - lay,
 beueist es mir,
 più non tar - dar,

The rid - dle's key will show, If thou'rt a man or
 es soll sich zei - gen ob auch Al - les wirklich
 l'in-do - vi - nel so sei un uom' lo si sa-

Hold
Hal - tet
Fermao -

Andantino con moto.

up!.....
 ein!.....
 ih!..... (Angrily.)

no! I'd like to see What right has she To thus pro - hi - bit This fair ex-
 wahr! Das ist nicht schlecht, mit welchem Recht will sie uns soch - ren uns zu be-
 prä! E bel - la inver, con qual po - ter la vien proibir - ei or d'i - stru-

Andantino con moto.

p *pp* *f*

LYDIA.

-hib - it That goes, forsooth, To show the truth, Our mouths just unlassing The proffer'd kissing, Why? Bo-
 -Ich - ren, was schade's ihr, wenn wirklich wir, um mehr zu wis - sen, uns las - sen küssen! spricht! Da-
 -ir - ei, gl'ò per sa - per a fondo il ver, che offriam su - ga - ei la bocca al ba - ei! Che? Co-

f *pp*

-cause I have the right! And he is greedy, quite. Now cease this vain con - tention, About a foolish
 zu hab' ich ein Recht, ein un - an - last - bar Recht; drum spart eu - er Be - mü - hen, und ei - fert nicht so
 do - stolitto l'ho, ed in - con - teso egli è la gara ces - si al - fi - ne del va - no a - sin-

f *pp*

flirt; No kiss - es or ca - resses Must you from me di - vert! I
sehr, in Eu - er Nets ihn zie-hen, gelingt Euch nimmer - mehr! Er
 gur, nõ vez - zi nõ mo - i - ne la pos - so - no ten - tar! In

If true, pray tell us why?
 O sprich, wie so, sa - rum?
 D'aver! oh di! perche!

allargando il tempo.

try..... to con - ceal, in vain, The flame that with - in me is burn - ing bright; To
ist's..... dem ich mich ge - sieht, für den tief in Her - zen die Flam - men glüh'n, er
 van..... ten - ter - el co - lar la fiamma che m'ar - de pos - sen - te in sen, a

mf allargando colla voce.

rallent assai.

him I de - vote all the love's sweet puls Of this fond and this on - ly do -
ist mei - ne Welt, mei - ne Se - lig - keit, ich ge - steh' es ja ich lie - be
 lui ogni af - feg - to lo sa - erar di quest' al - ma mio u - ni - co
 cres. *rallent. assai.*

Allegro giusto.

To be sung very evenly and softly to the end.

That heav'n have pi - ty, let us now de - mand! When at eve ning
 Ihr seid von Gott zum Schutz uns ge - sandt! Abends, wenn von
 Vi manda il ciel ch'eb-be di noi pio - tà! Quando a so - ra

friendship be this right hand! When at eve ning
 söh-nung die Itet-tungshand! Abends, wenn von
 pe-gno s'a d'a - mi - stà! Quando a so - ra

f *fp* *pp* *p*

Allegro giusto.

friendly shadows Shroud the skies with their dark veil, Then the work must be accomplished, With strong hearts it
 Mi - na - ret der Ruf er - tönt zum Nacht - ge - bet, sei's vollbracht, doch ha - bet Achi, dass nicht Verdacht ver -
 svolga il cie - lo d'ombre ami - che fosco un vel, l'opra al - lor si dee com - pir con fur - te cor, con

friendly shadows Shroud the skies with their dark veil, Then the work must be accomplished, With strong hearts it
 Mi - na - ret der Ruf er - tönt zum Nacht - ge - bet, sei's vollbracht, doch ha - bet Achi, dass nicht Verdacht ver -
 svolga il cie - lo d'ombre ami - che fosco un vel, l'opra al - lor si dee com - pir con fur - te cor, con

f *fp* *pp* *p*

cannot fail. Keep on guard, with courage steel'd, Be our plans with care conceal'd, So that nothing
her erwacht. Sorgt, dass uns kein Lauscher hört; dann war un-ser Plan zerstört, und die Flucht ist
 fran-co ardir. Ma convien all' er - ta star, il disegno ap - plen ce - lar, che non possa al-

be reveal'd, Ere the day is o'er, Shall freedom smile on us once more. Keep on guard, with courage steel'd, All conceal,
dann veruehrt. Stehet ihr uns bei, so sind wir heut noch Al-le frei. Doch mit Vorsicht und Bedacht leis und sacht
 cun sventar; si n'ar - ri - de - rà quest' og - gi an - cor la liber - tà, ma convien all' er - ta star, for - te, cor,

be reveal'd, Ere the day is o'er, Shall freedom smile on us once more. Keep on guard, with courage steel'd, All conceal,
dann veruehrt. Stehet ihr uns bei, so sind wir heut noch Al-le frei. Doch mit Vorsicht und Bedacht leis und sacht,
 cun sventar; si n'ar - ri - de - rà quest' og - gi an - cor la liber - tà, ma convien all' er - ta star, for - te, cor,

naught re-veal. Now the work must finish'd be, Ere day is o'er, Shall freedom smile once more!
ha - bet Acht! Wenn Verdacht hier nicht ersucht, so wird's vollbracht und Freiheit bringt die Nacht.
 fran-co ardir, Popra al-lo-ra deo ries-cir, v'ar-re-cho-rà la not-te li-ber-tà!

naught re-veal. Now the work must finish'd be, Ere day is o'er, Shall freedom smile once more!
ha - bet Acht! Wenn Verdacht hier nicht ersucht, so wird's vollbracht und Freiheit bringt die Nacht.
 fran-co ardir, Popra al-lo-ra deo ries-cir, v'ar-re-cho-rà la not-te li-ber-tà!

pp *With this:
Nur der
Quint*

pp **BERKA.**

key, un-lock the wick-et Of the clois-ter near the thick-et. Down the lad-der, soft-ly, mind you, You will
Schlüssel auf-be-wahren, oh-ne ihn gäb es Ge-fah-ren! Durch die Trep-pe in den Kol-ler und den
 chia-re las-cio schiudo dol-la chioetra cho-ci chiudo! Per la sca-la giù scon-de-to e in pu-

pp **NURSIDAH.**

In the gar-den find you! Ea-sy pass-age then you'll got On the sil-ver, fro-m
corcoris im-mer schneller. Ue-ber den ge-fror-nen Fluss trägt Euch dann der schnee-
 dia vi tro-vo-re-to. Fa-cil varco il flu-mo poi vi da-rà col ge-

mf *pp*

If the darkness us a-vail, In our work we cannot fail, Strong in heart! Bold in deed, In this work
Sind ihr nur auf unsrer Hut, muss ge-hin-gen Al-les gut, darum Muth, kal-tes Blut, auf der Hut
Se sappiamo all' er-ta star non può fo-pe-ra mancar, for-to cor, fran-co ardir, vuoi si ognor

mf *pp*

a due.

yet! If the darkness us a-vail, In our work we cannot fail, Strong in heart! Bold in deed, In this work
Fuss! Seid ihr nur auf Eurer Hut, muss ge-hin-gen Al-les gut, darum Muth, kal-tes Blut, auf der Hut
suoi! Se sa-pete all' er-ta star non può fa-pe-ra mancar, for-to cor, fran-co ardir, vuoi si ognor

mf *pp*

pp

we'll succeed. When at evening, friendly shadows shroud the skies with their dark veil, Then the work must
dann ist's gut! Abend's wenn von Mi-na-ret der Ruf er-tönt zum Nacht-ge-bet sei's vollbracht, doch
per rius-cir. Quando à se-ra svolga il cie-lo d'ombre ami-che fuso un vel, Po-pra allor si

pp

we'll succeed. When at evening, friendly shadows shroud the skies with their dark veil, Then the work must
dann ist's gut! Abend's wenn von Mi-na-ret der Ruf er-tönt zum Nacht-ge-bet sei's vollbracht, doch
per rius-cir. Quando à se-ra svolga il cie-lo d'ombre ami-che fuso un vel, Po-pra allor si

pp

be ac-complish'd, With strong hearts we can-not fail, Keep on guard, with courage steel'd, Be our plans with
 ha - bet *Acht, dass nicht Verdacht vor-her erwacht. Sorgt, dass uns kein Lauscher hört, dann wär' un-er*
 dee com - pir con for - te cor con fran-co ardir. Ma couvien all' er - ta star, il di-segno ap-

be accomplish'd, With strong hearts we can-not fail, Keep on guard, with courage steel'd. Be our plans with
 ha - bet *Acht, dass nicht Verdacht vor-her erwacht. Sorgt, dass Euch kein Lauscher hört, dann wär' Eu-er*
 dee com - pir con for - te cor con fran-co ardir. Ma couvien all' er - ta star, il di-segno ap-

care conceal'd, So that nothing be reveal'd. Ere the day is o'er, Shall freedom smile on us once
 Plan zerstört, und die Flucht ist dann verwehrt, sie - het ihr uns bei, so sind wir heut noch Al - le
 pien ce - lar, che non possa al - cun aven-tar; si v'ar - ri - de - rà quest' og - gi ancor la li - ber-

care conceal'd, So that nothing be reveal'd. Ere the day is o'er, Shall freedom smile on us once
 Plan zerstört, und die Flucht ist dann verwehrt, ja wir stehn' Euch bei, so seid ihr heut noch Al - le
 pien ce - lar, che non possa al - cun aven-tar; si v'ar - ri - de - rà quest' og - gi ancor la li - ber-

more! Keep on guard, with courage steel'd, Strong in heart, bold lo d-e-d, Thus the work will
frei! *Doch mit Vor-sicht und Besacht, leis' und sacht, ha-bet Acht, wenn Ver-dacht hier*
tà! *Ma coo-vien all' er-ta star, for-to cor, fran-co ardir, l'o-pra al-lo-ra*

more! Keep on guard, with courage steel'd, Strong in heart, bold in deed, Thus the work will
frei! *Doch mit Vor-sicht und Besacht, leis' und sacht, ha-bet Acht, wenn Ver-dacht hier*
tà! *Ma con-vien all' er-ta star, für-te cor, fran-co ardir, l'o-pra al-lo-ra*

Poco meno.

sure succeed. Ere day is o'er, Will freedom smile once more! Yes, be-fore day is o'er. Freedom
nicht erreicht, so wird's vollbracht, und Freiheit bringt die Nacht! Heu-te Nacht, sei's vollbracht, still und
dee rie-acir v'ar-re-che-ra la not-te li-ber-tà! Cauti o-guor, oe da-ra quo-sta

sure succeed. Ere day is o'er, Will freedom smile once more! Yes, be-fore day is o'er. Freedom
nicht erreicht, so wird's vollbracht, und Freiheit bringt die Nacht! Heu-te Nacht, sei's vollbracht, still und
dee rie-acir v'ar-re-che-ra la not-te li-ber-tà! Cauti o-guor, ne da-ra que-sta

here shall smile once more! Yes, be - fore day is o'er, Freedom here shall smile once more! Ere
 lei - se, fein be - dacht, heu - te Nacht sei's voll-bracht, still und lei - se, fein be - dacht, nur
 not - te li - ber - tà. Canti o - gnor ne da - rà que - sta not - te li - ber - tà. All

here shall smile once more! Yes, be - fore day is o'er, Freedom here shall smile once more! Ere
 lei - se, fein be - dacht, heu - te Nacht sei's voll-bracht, still und lei - se, fein be - dacht, nur
 not - te li - ber - tà. Canti o - gnor ne da - rà que - sta not - te li - ber - tà. All

Andantino con moto.

dimin. day is o'er, We'll smile once more! *ppp*
 still be - dacht bis es voll - bracht.
 er - ta star, non può man - car!

day is o'er, We'll smile once more! *ppp*
 still be - dacht bis es voll - bracht.
 er - ta star, non può man - car!

dimin. *ppp*

After the Setettes, all exit n. When the stage is empty, MUSTAPHA enters from background, and looks around.
 MUSTAPHA. Nobody here; so much the better. *(Calls out.)* Bring in the Russian envoys!

(Two officers enter, leading JULIAN and STEIPANN blindfolded between them. When they reach the foreground, the bandages are taken from their eyes. The officers exit. MUSTAPHA stands in background, and looks out at window.)

JULIAN *(looks, like STEIPANN looks around in a dazed manner)*. Ah! *(saluting)*. Salem! aleikum! Have the honor! What? Nobody here? STEIPANN *(wonderingly, otherwise dressed as in first act; carries a bag with him large enough to hold VLADIMIR's uniform)*. Ah, Mr. JULIAN! there is some kind of Mussulman back there. *(Lays his bag on the floor.)*

JUL. *(salutes several times)*. Effendi! salem aleikum! Allah, II Allah! Rahat lekum. *(Mustapha does not move.)*

JUL. My supply of Turkish is exhausted. Steipann, suppose you try. STE. I know only three Turkish words. *Rachi, pillow, and bakshish; that last meaning a fee. Suppose we try that. (Bowls out.) Bakshish!*

MUSTAPHA *(comes quickly forward with a servile salaam)*. Effendi!

JUL. The word "je" has a wonderful effect in all languages! *(To Mustapha.)* Where is his excellency?

MUSTAPHA. You will soon be permitted to sun yourself in his presence. [EL. And may I be permitted to ask in whose presence I am sunning myself at present?

MUS. I am Mustapha, guardian of the harem.

JUL. O fortunate man! So the care of the many better halves of his excellency is entrusted to you?

MUS. *(takes his head negatively)*. Evett! Yes!

VLADIMIR *(enters n., now dressed in Turkish costume)*. His voice! It is he, with Steipann! Julian, my dear old boy! how are you? *(They embrace.)*

STE. *(aside)*. Holy Petrovich! the lieutenant!

MUS. *(grasping his whip)*. Allah kerim! Apart, apart! March in there, bold girl or—

STE. Beg pardon! I but, my dear Kislar aga!—

MUS. Silence, Glausur! It would cost me my head if his excellency should learn that the sanctity of his harem had been violated.

UL. *(presses a coin into his hand; leads him aside. In undertone.)* Hush! Make no fuss about it. She is my sweetheart.

MUS. I understand.

JUL. *(takes him aside. In undertone.)* Don't make any fuss about it: I am his sister.

MUS. Impossible!

STE. *(as VLADIMIR and JUL. embrace once more, takes MUS. aside. In undertone.)* Let up, a little, Moslem: she is his wife. *(Gives him money.)*

MUS. *(astonished)*. Allah kerim! His sister, his sweetheart, and the mother of his children! Oh, these Muscovites!

UL. *(in undertone to JUL.)* You come with ransom for Lydia and me. Hold Mustapha's attention for a moment: I want to speak a word with Steipann. *(Calls.)* Steipann!

TE. Lieutenant!—fairest Fatinitza, I meant to say.

JUL. *(approaches Mustapha, takes him by the arm)*. We will leave them by themselves a moment. Effendi. He is her long-lost father!

MUS. *(Alah biter!* What relations!

JUL. *(speaks with him in undertone, and conducts him to background.)*

VLADIMIR *(has been with STEIPANN at background, where they have spoken animatedly together, and shown him the key secretly. In undertone.)* Here is the key.

TE. I understand, lieutenant! *[Takes the key and points to the bag.]*

I thought I would bring your uniform along, in case you wanted it.

MUS. *(listens)*. Allah kerim! The pasha is coming! Away, maiden! away to your chamber!

UL. *(embraces JUL. In undertone.)* I have told Steipann everything. Now, try to send him back to our camp as soon as possible.

UL. *(flourishing his whip)*. Away, or we are lost!

AL. *(embraces STE. In undertone.)* Now, take care and be vigilant. STEIPANN *(leaves VLADIMIR away and shows him towards the door).*

OH with you now, or we shall lose our heads!

VLADIMIR *(exit with bag, which STEIPANN flings after him)*. IZZET PASHA *(appears in background, c.)*

USTAPHA *(going to meet him—makes salaam)*. The Russian envoys, your highness! *[JUL. makes a deep bow. STE. salutes.]*

IZZET *(mildly condescendingly)*. Kosh geldin! you are welcome! *(To Mustapha, without turning his head.)* Mustapha!

USTAPHA. Effendi?

IZZET *(as before)*. Coffee! tobacco!

USTAPHA *(makes salaam, and, stepping backwards, calls, n.)*. Ka-
 edshil Chibudshil *(Three negro boys bearing coffee, and three with tur-*

IZZET *(offers JULIAN the place of honor, and shows STEIPANN to a divan lower down and near JULIAN. He seats himself n. JULIAN's side, crossing his legs in Turkish style, which the others awkwardly attempt to imitate. With dignity, to JULIAN.)* You have come, O stranger, to offer me a ransom for one of my prisoners.

JUL. For both of them, your highness.

IZZET. Then you will be disappointed. I shall retain the charming Lydia for myself. As for the other, she is nothing to me.

JUL. *(aside)*. So much the more to the general.

IZZET. I will return her—in exchange for money, of course. Now, what do you offer for Fatinitza?

JUL. *(coolly, as if computing.)* Ahem!

MUSTAPHA *(steals to IZZET, whispers quickly)*. Your highness, she is his wife.

IZZET *(aside, rubs his chin slowly and proudly)*. Then I will press him.

JUL. *(smoking)*. Well, your highness, I think a thousand roubles is plenty for her.

IZZET *(protesting)*. Oh, she is worth five times that sum!

JUL. Five thousand roubles? Your highness must be jesting! I will give two thousand.

IZZET *(cold-blooded)*. Four thousand: those are bottom figures!

JUL. *(calmly smoking)*. Then I guess we'll let you keep her, and we'll come, your highness.

IZZET *(with vexation)*. Allah, II Allah! I keep your wife?

JUL. She has a lot of faults: her greatest is a total lack of womanly qualities. *(IZZET rises, JULIAN and STEIPANN the same. The latter takes the pipe and withdraws.)*

IZZET. In spite of that she will cost you thirty-five hundred. But I will give up Lydia at no price. Her Kismet! will tell that she should fall to me, and she shall never have cause to regret it.

JUL. Kismet?

IZZET. Yes, Kismet,—Mussulman for fate.

JUL. Ah, I understand.

IZZET. We go it blind on Kismet.

JUL. Well then, will your highness allow me to despatch this good man *(indicating STEIPANN)* with a letter to Count Kanchukoff, whom I must inform of your inexorable will?

IZZET. You may. *(Calls at before.)* Mustapha!

MUSTAPHA *(comes forward)*. Effendi?

IZZET *(in undertone)*. Have this man conducted with bandaged eyes as far as the river.

MUSTAPHA. And the other?

IZZET. Remains my guest.

JUL. *(writes. In undertone.)* Now, Steipann, tell the general also thousand men are not enough: we need twenty thousand.

STE. All right, sir. *(Mustapha binds him, and leads him away.)*

IZZET. Until the return of the Muscovite, O stranger! you shall partake of Izzet Pasha's hospitality. *(Claps his hands.)*

SERVANT *(enters r.)* Effendi?

IZZET. Champagne! *(Exit servant.)*

JUL. *(aside)*. Three claps of the hand mean Champagne in Turkish. I must make a note of that! *(Aloud.)* I had an idea that wine was forbidden to Mussulmans.

IZZET. Champagne is no wine.

JUL. O Veuve Cligout! could you only hear that?

(Two servants bring two pairs of ice with champagne-bottles, and also two very handsome beer schooners; place the whole on very low tables before the two.)

JUL. What is champagne, then, if it is not wine?

IZZET. Yellow soda-water.

JUL. *(looks wonderingly at the size of the glasses, and says)*. Schooners! *(Drinks.)* Very good!

IZZET *(drinks, grows merrier)*. And if it were wine I wouldn't care a fig. I am a reform Turk! *(Drinks.)* Haha! reform is a good word! How do you like it, stranger?

JUL. First-class, your highness; but I will no longer remain a stranger to you. I am Julian Hardy, an American journalist.

IZZET *(drinks)*. Aha! an Effendi—who—

JUL. *(drinks and pours for both)*. Who knows, sees, hears, and listens to everything; puts it on paper; ventilates every question.

IZZET *(drinks)*. A paper ventilator! Aha!

JUL. *(merrily)*. You've said it, pasha!

IZZET. Well, and are you going to ventilate me?

JUL. The article is already in my head,—Izzet Pasha, or the Practical Reform Turk.

IZZET. Very good! Here's to you, Hardy Effendi!

JUL. *(touches glasses with him)*. The same to you, old boy! You're a trump of a Pasha! You're making heaven of earth! What splendid champagne! What an enchanting existence! And this Kismet, this delightful Kismet!

IZZET. Yes, Kismet,—neck or nothing!

EVERY AUTHOR IS AT BEGINNING.

No. 18.

KISMET DUET.

Allegro con Spirito.

IZZET PASCHA.

1. Ev' - ry au - thor is at be -
 2. Ev' - ry bris - is at first be -
 1. Je - der Trin - ker ist an - fangs
 2. Je - des Weibchen hält an - fangs
 1. Ognl an - to - re è da pri -
 2. Ognl apo - sa è da pri -



JULIAN.

- | | | | |
|--------------|----------------------|-----------------------|--------------------------------|
| - gin - ing, | Hope - ful ev - er, | Hope - less nov - er! | Ev' - ry maid - en is at be - |
| - gin - ing, | Lov - ing ev - er, | Sau - cy nev - er! | Ev' - ry hus - band is at be - |
| nich - tern, | doch das gibt sich, | ja das gibt sich! | Je - des Mädchen ist an fangs |
| Frie - den, | doch nicht lan - ge, | ach nicht lan - ge! | Je - der E'mann hofft zu ge - |
| ei - pio | spe - ran - zo - so! | spe - ran - zo - so! | O - gni to - sa e da pri - |
| ei - pio | a - mo - ro - sa, | a - mo - ro - sal | O - gni apo - so e da pri - |



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IZZET.



- giu - ning Tim - id ev - er, Bra - zen nev - er! If then the world the
 - giu - ning Hap - py ev - er, Ug - ly nov - er! But when the up - per
schüchtern, doch das gibt sich, ja das gibt sich! *Der* Nüch - ter - ne wird
ble - ten, doch nicht lan - ge! ach nicht lan - ge! *Bahl* wach - sen un - sern
 ei - pio schil - til - to - sa! sohl - til - to - sa! So il pu - bli - co di
 ei - pio ven - tu - ro - so, ven - tu - ro - so! Ma falza à un trat to

JULIAN,



aa - thor bliss - es, That is his Kis - met! If then the maid risks al - in kiss - es,
 band she's tak - ing, That is her Kis - met! He sometimes feels his head is ach - ing,
tau - meln müs - sen, das ist sein Kis - met! Die Schüch - ter - ne fängt an zu kü - ssen,
Täubchen Kral - ten, das ist ihr Kis - met! *Der Mann hält still,* lässt sich's ge - fat - ten,
 pol lo ti - schia gl'è il suo Kis - met! Se al ba - ei pol ei - la s'ar - ris - chia
 poi la cre - sta gl'è il suo Kis - met! Ma à un trat - to ei sen - te mal di to - sta

IZZET.

JULIAN.



That is her Kis - met! And when with tri - als his life doth fill! And she for kiss - es is
 That is his Kis - met! And yet, while showing her teeth at will! And he while rubbing his
das ist ihr Kis - met! Und wenn der Trinker am Bo - den liegt! Und wenn die Sprö - de sich
das ist sein Kis - met! Und hat die Frau ei - nen Freund da - bei! Und spürt der Mann schon das
 gl'è il suo Kis - met! E tul trà fischl as - sorto al - tor! E lei del ba - ci eer -
 gl'è il suo Kis - met! E tel mostan - do i denti al - tor! E tul pal - pan - dosi il

IZET. JULIAN. IZET. JULIAN. (both together.)

seek - ing still, He'll say: She'll say: Kis - met! Kis-met!
 poor head still, She'll say: He'll say: Kis - met! Kis-met!
 en - dlich fugt, seufzt er: seufzt sie: Kis - met! Kis-met!
 Hirsch - ge - weih, seufzt sie: seufzt er: Kis - met! Kis-met!
 - caudo an - cor! Di - rà! Di - rà: Kis - met! Kis-met!
 capo an - cor! Di - rà! Di - rà: Kis - met! Kis-met!

Modes and women, both are fate,
 Drum, wenn Lieb und Weib Dir winkt,
 Mode o fem - mi - ne è de - stin,

Ev - er changeful a - liko, are they!
 fu, dann kesse und trink, ju - che!
 son mu - ta - bil del par day - ver,

Drain the cup of joy to - day,
 Wech - sel herrscht von A bis Z,
 il ba il nap - po del piacer,

Don't de - lay, Love, a -
 'a das bringt dein Kis - met, Kis - met!
 non tar - dar ad a -

- way, Who knows what may be soon his Kis - met, Who knows what soon will be his Kis - met, Kis - met!
 - met, Kis - met, Kis - met, das bringt dein Kis - met, Kis - met, Kis - met, Kis - met, das bringt dein Kis - met, Kis - met!
 - mar, chi sà, do - man, qual' è il tuo Kis - met, chi sà, do - man, qual' è il tuo Kis - met, Kis - met!

JULIAN. Oh, what a pity, Pasha, that the Koran forbids you to show me your harem!

IZZET (*who has got very jolly*). The Koran forbids nothing of the sort!

JULIAN. What! Really?

IZZET. Haha! No, of course not! (*Merrier*) We Moslems made the rule ourselves.

JULIAN. Well, if that is so, brother Pasha, then—you know—just give me an introduction to your wives.

IZZET. Yok! yok! That wouldn't do.

JULIAN. Only think what a chance it is to make you famous! When I sling off an article, "Izzet Pasha's Harem, the Practical Reform Turk"—

IZZET (*with a pained grin*). Haha! That wouldn't be bad.

JULIAN. I will call you the finest *connoisseur* of feminine beauty.

IZZET (*as before*). That's just what I am—you bet!

JULIAN. I will describe the charms of each wife in the most enthusiastic and poetical style.

IZZET. That *would* be fame. It will be a good advertisement,—give me a chance to sell the whole lot of them. The women are about as good as new! So you shall see them, brother.

JULIAN. That's right! Trot 'em out, old boy!

IZZET (*has gone to door R., turns around, somewhat unsteady on his legs and in his speech*). But simply look at them. Remember, now, simply look at them!

JULIAN. I understand. In our exhibitions it always says, "Please, do not handle the goods."

IZZET (*very jolly*). Yes, that's what I meant! (*Claps his hands three times*).

MUSTAPHA (*enters*). Effendi?

IZZET. The women!

MUSTAPHA (*takes a set of four bells, each of a different tone, which he sounds during the following*).

IZZET (*to JULIAN*). Now you shall see how a wise wife knows the sound of her own bell. (*At the first bell NURSIDAH appears, at the second, DIONA, &c. All are concealed in veils and sheets.*)

JULIAN. By Jove! they are trained like dogs in a circus!

BELL SO SILVERY.

No. 19.

BELL SEXTETTE.

Allegretto Moderato.

(Bells on the stage.)

NURSIDAH.

Bell so silv' - ry, thy sweet ring - ing On us calls to be near at hand;
 Sil - ber - glück - chen ru - fen hel - le hier zur Stel - le des Ha - rem's Frau'n;
 Ar - gea - ti - no campa - ni - no qui ne ap - pel - la col suo to - nor,

p dolce assai.

JULIAN.

And each fair one is spring - ing To o - bey our Ba - shaw's new command. Thus veil'd, they
 und wir fol - gen gar schnel - le, was es Neu - es soll ge - ben zu schau'n. Welch saub' - rer
 già sen vien ogni an - cel - la pronta al cen - no del dol - ce si - gnor! Co - sì ve -

p *pp*

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IZZET.

all are a-like now to me! This is Nar - si - da, a tri - fle dear, Six thousand crowns paid I for her
Kerl, seelche kostba - re Peril! Ja Nur - si - dah kömt sehr theuer mir; sechstauesend Pias - ter gab' ich da -
 la - la ri - cords un ur - si! Quest' è Nar - si - da, fu caranun pò, sei - mi - la pias - tre pa - ga - ta

trassando

SULEIKA.

here! Bell so silv' - ry, thy sweet ring - ing On us calls to be near at hand,
 für! Sil - ber - glock - chen ru - fen hel - le hier zur Stel - le des Ha - rem's Frau'n
 tho! Ar - gen - ti - no camp - ni no qui ne ap - pel - la col suo to - dor,

p dolce assai.

JULIAN.

To o - bey our Bashaw's late com - mand, If I mis - take not, the dam - sel is
 und seir kom - men, was Neu - es zu schaw'n. Ent - sä - ckend schau um den Kopf zu wer -
 pronte al cen - no già slam del si - gnor! So non m'in - gan - no ge - ti le mi -

IZZET.

fair! This is Zu - lei - ka, both fair and ripe, For her I did exchange a Turkish pipe!
 Sa - lei - ka dank' ich dem Zu - fall blos, hab' sie ge - sconnen auf ein Tür - ken - los!
 par! Zuleika è des - sa vezzo - sa ell' è, l'ho avuta in cambio da un nar - ghi - lo!

pp

NURSIDAH.

How kind he seems, how gal-lant and gay, The stran-ger hath a right pleas-ant
Et, et, wie ar-tig et, wie ga-lant, der Fremd-ling hier spricht wahr-lich char-
 Quant' é gen-til quant' é lu-sin-glier, cor-te-al mo-di ha-lo stra-

SULEIKA.

JULIAN.

IZET.

DIONA.

way I Of en-vy worthy you well may be! Just wait a bit, there are more to see! Bell of sil-ver,
 - mant. Be-neidens-werth, bist du wahrlich dech. *Gieb Acht, es kommt immer besser noch. Sil-ber-glück-chen*
 - nier! D'in-vi-dia de-goo dar-ver sei tu! Aspetta un po-co ce n'è di più Ar-gen-ti-no

douce assai.

thy sweet ring-ing, On us calls to be near at hand; And each
 rin-gen hei-le hier zur Stel-le des Ha-rems Frau'n und wir
 cam-pa-ni-no qui ne ap-pel-la col suo to-no, già sen

JULIAN.

fair one is spring - ing to o - bey our Bas - haw's high com - mand. I seem to wander, and
 sol - gen gar schnei - le, was es Neu - es soll ge - ben zu schau'n. Charmant, charmant, reizend
 vien ognian - cel - la prouta al cen - no del dol - ce al - gnor! Mi par so - gnar, do - li -

IZZET.

gaze in a dream! This is Di - o - na! to me of worth, She came to hon - or my day of
 schön in - tres - sant. Das ist Di - o - na, mir sehr viel werth, sie ward zum Na - menstag mir ver -
 ra - re un! par! Ve - di Di - o - na, lo vin - ta l'hò lo scorso an - no al do - mi -

BESIKA.

birth! Silver bell - voice, thy sweet ring - ing On us calls to be near at hand;
 ehrl. Silber - glöck - chen ru - fen hei - le Hier zur Stel - le des Ha - rems Frau'n
 nò! Ar - gen - ti - no camp - ni - no qui ne ap - pel - la col suo te - nor,

dolce assai.

JULIAN.

To o - bey our Bas - haw's high command | A pi - - quante set, In faith, is this quar - i
 und wir kom - men, was Neues, zu schau'n. Wie hold, wie nett, welch' ein rei - zend Quar -
 pronte al cen - no già siam del si - gnor! Pie - canto egl' è tal quar - tetto in mia

IZZET.

JULIAN.

- tetto! Be - si - ka had I, in change well suit - ed, For one that left her, and then scoot - ed. I en - vy
 - tett. Mit Be - si - ka, hat cor - we - nig Wo - chen ein Bahncon - sor - tium mich be - sto - chen. Ja zu be -
 fè! Be - si - ka l'eb - bi per sen - so - ri - a un for - ni - tor che scappo vi - a! D'invidia

pp

NURSIDAH & BESIKA.

you, as I said be - fore, That with so much, you can ask for more! How kind he seems, how
 nei - den bist du für - wahr, ein solcher Pa - scha hat's wonder - dar. Eh, ei, wie ar - tig,
 de - goo datter sel tu, che si può ma - i bramar di più! Quant' è gen - til quant'

L'IONA & SULEIKA.

pp

IZZET.

gal - lant and gay, The stran - ger hath a right pleasant way! With o - pen mouth he
 ei, wie ga - lant, der Frem - dling hier spricht wahrlich charmant! Er steht wie fest ge -
 è lu - sin - ghier, cor - te - si mo - di ha lo stra - lier! A bocca a - per - ta

pp

NURSIDAH & BESIKA. *pp*

Ah! see how sur-prised he is, With his eyes fixed in ec - sta-
 Ja, *sein* sind ihm in - tres - sant, drum bleibt sein Au - ge wie ge-
 DIONA & SULEIKA. Voh! co - me at - to - ni - to ne fi - sa l'oc - chio esta - ti -

JULIAN.

How charming a view is this, That fills the eyes with ec - sta-
 O *wie ist das in - tres - sant,* mein Au - ge blei - bet wie ge-
 Oh! di qual mai fa - sci - no com - pre - so é l'occhio e - sta - ti -

stands! He looks with sur - prise at this, Boll - ing his eyes in ec - sta-
 stäh! Ja *es ist recht in - tres - sant,* wie die - se Co - lec - tion ich
 Ei guar - da at - to - ni - to stra - lu - na l'occhio e - sta - ti -

- sies, All gal - lant - ly doth he find, A - mia - ble, charm - ing, fair and kind.
 bannt! Wohl *glaub' ich im A - bend-land,* ist sol - che Schön - heit un - be - kannt.
 co, ne tro - va a - ma - bi - li, vezzose ed a - do - ra - bi - li!

- sies, What ex - quis - ite forms I find, Grace - ful be - yond com - pare, and kind.
 Ja, *wahr - lich bei uns zu Land,* sind sol - che Rei - ze kaum be - kannt.
 co, cho for - me a - ma - bi - li graziose im - pa - reg - gia bi - li!

- sies, There - fore it can't be gain - said, With - out compare the choice is made.
 fand. Wohl *glaub' ich im A - bend-land,* sind sol - che Rei - ze nicht be - kannt.
 co, po - rò in - no - ga - bi - lo, la scelta è im - pa - reg - gia bi - lo!

Al - lah! Al - lah! Leave us not, stranger, now, for the war!
 Al - lah! Al - lah! ble - be der Fremdling doch lang noch da!
 Al - lah! Al - lah! oh! non par-tir - ti stra-nier di qua!

Al - lah! Al - lah! I'd like, most certain, to be Ba - shaw!
 Al - lah! Al - lah! gern würd ich sei - ber ein Tür - ke da!
 Al - lah! Al - lah! es - ser lo pu - ro vor - rei pa - scial

Al - lah! Al - lah! All these fair beauties my treas - ures are!
 Al - lah! Al - lah! mir blüh'n al - lein die - se Blu - men da!
 Al - lah! Al - lah! son ro - ba mi - a quo - ste bel - ta!

f *pp* *f* *pp*

IZZET,

He the press makes his pro - fes - sion, Ev - ry thing knowing, Sees all that's
 Die - ser Herr ist von der Pres - se, da - rum stu - dirt er, und Lri - ti -
 Ji - si - guor è gior - na - li - sta, ei deo sa - po - ro, e dee ve -

go - ing, Of views, as art - ist gives ex - pres - sion, Wisdom e'er showing, Judgment be -
 sirt er nur in der Le - se - welt In - tres - se, ganz un - per - son - lich, schr kalt ge -
 do - re, lo cose ei guar - da sol da ur - ti - sta, da iuten - di - to - re, co - nos - ci -

f *pp*

stowing! I would have him see you all, Rise, and let your
 rechnlich. Und so mag es denn ge - scheh'n! Also, and let your
 to - re! Vo - glo fur - via lui ve - der, lasst euch oh - ne
 sa, las - cia - teil

fp

teils down full! JULIAN:
 Schlei - er sch'n! Ah! Ha!
 vel ca - der!

fp

NURSIDAR, BESIKA, DIONA & SULEIKA.

Ah! How sur - prised he is, With his eyes fixed in ec - sta - sies.
 Ach! wir sind ihm in - tres - sant, drum bleibt sein Au - ge wie ge - bannt.
 Voh! co - me at - to - ui - to, no fi - sa l'oe - chio esta - ti - co,

JULIAN. How char - ming a view is this, Fill - ing the eyes with ec - sta - sies.
 O wie ist das in - tres - sant, mein Au - ge blei - det wie ge - bannt.
 Oh! di qual real fa - sei - no com - pre - no é l'oe - chio esta - ti - co,

IZZET. Ah! what says he? Like a stat - ue he
 He? da schaut er! Ja er bleibt wie ge
 Ho? che di - cil U - na sta - tun egi

CHORUS OF SLAVES.

Ah! looks he sur - prised at this, Fixed are his eyes in ec - sta - sies.
 Das scheint ihm sehr in - tres - sant, drum bleibt sein Au - ge wie ge - bannt.
 Voh! co - me at - to - ni - to, lo fi - sa l'oe - chio es - ta - ti - co,

p

All, *Woh!* *glä* - lant - ly doth he find, A - min - ble, charm - lug, fair and kind.
ne gläub' ich im A - bend-land, *ist sol - che Schön - heit un - be - kannt.*
ne tro - va a - ma - bi - li, *vezzose ed a - do - ra - bi - li!*

What *ex - quis - ite forms* I find, Grace - ful be - yond com - pare, and kind.
schür - lich im A - bend-land, *sind sol - che Rei - ze kaum be - kannt.*
vi - el a - ma - bi - li *che for - me im - pa - reg - gla - bi - li,*

stands! Ha! how seems it? Have you gazed yet e -
bannt. He! da spizt er! *das gib's hier nur zu*
par! He! ti pa - re! *non al stanca a guar -*

Well! ne'er can it be gain - said, With judgment good the choise is made.
Wohl gläub' ich im A - bend-land, *ist sol - che Schön - heit un - be - kannt.*
le tro - va a - ma - bi - li *vezzose ed a - do - ra - bi - li,*

Al - lah! Al - lah! Leave us not, stranger, now, for the war! *da!*
Al - lah! Al - lah! *ble - be der Fremdling doch lang noch*
Al - lah! Al - lah! *oh! non par - ti - ti stra - nier di qua!*

Al - lah! Al - lah! I'd like, most certain, to be Ba - shaw!
Al - lah! Al - lah! *gern wär' ich sel - ber ein Tar - ke*
Al - lah! Al - lah! *es - ser lo pa - re vor - rei pas - cia!*

- nough! They're charming! Eh! they please you! Of rar - est types they are all, lu - dous! Dost
Land. Was sagst du? *He was meinst du?* *Ich ich nicht! Pracht - e - zen - pia - re* *da!* *Ihr*
dar! Son bel - le! *veh! ti piacian!* *Son ti - pi ra - ri in ve - ri - tà!* *A -*

Al - lah! Al - lah! Leave us not, stranger, now, for the war! *da!*
Al - lah! Al - lah! *Ahn - ti - ches er wohl noch nie - wals sah!*
Al - lah! Al - lah! *oh non par - ti - ti stra - nier di qua!*

f shakes her head negatively.)

Yes, yes, yes, yes, yes.
Ja, ja, ja, ja, ja!
Sì, sì, sì, sì, sì! JULIAN.

Would kisses from
Doch denkt And re
Ma! ba - ci d'un

love me a - lone! Comospeak out, is it true?
liebt ja nur mich, sagt es frei, hab' ich Recht!
ma - te - me sol! di - te sù, non è ver!

They af - firm it!
Sie be - ja - hen!
Esse af - ferman!

f (nods affirmatively.)

(shakes her head.)

No, no, no, no, no!
Nein, nein, nein, nein, nein!
No, no, no, no, no!

Yes, yes!
Ja, ja!
Sì, sì!

oth - ers give pleasure to you?
küssen, wär auch nicht so schlecht?
al - tro fan pu - ro pia - cer!

Vir - tue is active!
Ihr liebt die Tugend!
Virtù v'è ac - cet - ta!

And men st -
Doch auch die
E' uom v'al

They do - ny it!
Sie ver - neinen!
Es - so ne - gan!

(nodding.)

(shakes her head.)

(nods.)

f

No, no!
Nein, nein!
No, no!

Yes, yes!
Ja, ja,
Si, si!

No, no!
nein, nein!
No, no!

It a case is..
Wenn uns An - ge..
Se u-na co - sa..

- tractive?
Jugend?
letta!

You like flir - tation?
das Ko - ket - ti - ren?
Il ci - vet - ta - re!

Mis - ti - fi - cation?
Auch das Ver - führen?
Et in - tri - ga - re!

Ah! woman's the same still wher -
O e - rei - ger Wi - derspruch
La donna pur sempre l'o -

Say a yes
Ni - cken nein,
Dir um si

not a - miss,
- neh - mes nah
ve gra - di,

We re - fuse, but the no, still means yes,
schütten wir mit dem Kopf; das heisst: Ja;
la ne - ghiam ma il no - gar vuol dir si,

If the oth - er
was be - denk - lich
l'al - tra pol so

ev - er you go, She winks to you, yes, While she says to you, no, The difference between them, a -
der Wel - be - lein, sie ni - cken be - ja - hend und sa - gen doch nein, im A - bend - land ist es ganz
gunle ro - sto, se ac - cenna di si, el - la di - co di no, al - tro - vo la sto - ria del

for
statt
per

no,
ja,
no,

A
das
un

no
ist
no

for
ihm
pur

yes,
neu,
si,

With
doch
tra

us
das
noi

.... way we go, Wo as-sent, but tho yes still means no, Ma-ny times, as you
 könn-te sein da-zu ni-chen wir so, das heisst: Nein! Ach das Nein und das
 dis-gu-sto l'as-sentiam ma po-rò vuol dir no, Mol-te vol-te co-

mounts but to this, They say to you no, but in-tend it for yes! No va-ri-a-tion lies in nation.
 ähnlich wie da, sie sa-gen wohl nein, a-ber den-ken sich ja. So ist's im A-bendland, so ist's im
 parlò co-stì, se di-con di no ma l'in-ten-dou di sì. Divario al-cun non fà in-na-zio.

this is the coun-mou way with us, this
 ist Sit-te der Tür-kei ja, das ist
 al u-sa dir cu-al tra nol al

guess, No is close be-side yes!
 Ja, wird ver-wech-selt oft da!
 al, preso il no vien poi sì!

al-lies, From Caucasus to Chili they're the same!
 Morgenland im ganzen Weltenreich sind Al-le gleich!
 na-li-tà, dal Caucaso al Chi-li lo son co-sì!

is the coun-mou way!
 Sit-te der Tür-kei,
 u-sa dir cu-al!

JULIAN (*aside*). 'Tis almost time for our friends to come.
 (MUSTAPHA opens the doors. LYDIA enters, attended by slaves. At the same time slaves, servants, and guards enter from other side. The slaves arrange divans, upon which all seat themselves in Turkish fashion. Several high cushions for JULIAN, IZZET, and LYDIA. A curtain is let down at the background, behind which the shadow pantomime (*Karagois*) is prepared. All this during characteristic music, time of a march. The spectators sit and lie before the *Karagois*, with backs to audience. After all have entered, the march music is continued, and accompanies the following.)

IZZET. Now for the *Karagois*.

JULIAN. What is that? if I may ask.

IZZET. *Karagois* is a shadow play, the comedy of the Moslem.

JULIAN. Aha! By Jove, I breathe freer! What luck! What splendid material for descriptive writing!

LYDIA (*undertone to JULIAN*). Let us pray that the plan of our friends may succeed.

JULIAN (*the same*). It is almost time for them. Has Vladimir told you all, princess?

LYDIA. He has. But now we must be silent.

IZZET (*aloud*). Where is Marsalsdshi?

MARSALSDSHI (*reader of the story to the play*). Here, exalted sir!

IZZET. Begin!

(The stage is darkened in front. The curtains in background are opened, revealing a white sheet stretched so as to show the shadows behind.)

Note.—For the *Karagois* good pantomime is demanded, who must be animated and expressive in gesture. The make-up must be characteristic. The old women, *Juuef*, and the energetic attendants should carry large artificial heads, with very sharp features, the most of the action being in profile. *Juuef*, for instance, must sag his head, the menagerie keeper have very long ears, &c. At the close, *Shekpas* and *Kash-shadsh* must be seen above the raised stage. The foot-board cannot be made too dark, nor the illumination for the shadow play too bright. The *Marsalsdshi* stands in the middle stage on a raised platform. A tempo boy kneels before her, with an open book, which he illuminates with a paper lantern, and from which she recites.

THE KARAGOIS. TURKISH SHADOW PLAY.

No. 20.

FINALE 2.

MARZIALE.





The curtains in the back ground open, showing the screen on which

Ben-Jemin and Sarfima is the title of the play
 With which I'll entertain you, if as you wish, to-day;
 Disturb not my recital by noise or questions tame,
 And if you've aught to speak of—well, keep still, all the same.

the figures of the shadow-play are seen afterwards.

Moderato assai.

1. Sarfima, love-ly daugh-ter of Jas-sul the Ka-by-lo,
2. But he had no sus-pi-cion where she her love had placed,

3. She shrewdly thus address'd him, "How criminal is your client,
4. A Hebrew was Ben-Jemin, Ben-Jochem's son, they say,

A child, whose sixteen summers did many charms reveal—
Ne'er dream'd that he, her servant, was as her i-dol—graced.

Fell deep in love! the object to whom her heart she gave, Was . . . Be-
He was so cold, that anger awoke within her heart; What . . . dame



You seem unwell and troubled; if ill, what ails you, speak!
Alarmed, of spiteous pious, he turned and ran a - way.

I judge that you are feverish by your unsteady gait, Sit . . . down
Surpris'd, enrag'd, Sarcina to an - gry words gave vent; Such . . . con-

Jem - in, the hand - some, who was, in fact, her slave. 5. She cried, "you bashful Jew-boy, hold up, stop,
would not be wrath - ful at such arg - leet - ful part! 6. What they themselves had witness'd from their re-
Poco più.

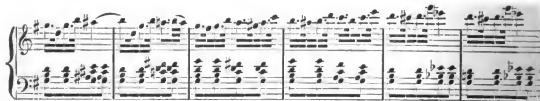


near me, and rest you, and all your grief re - late."
it is me - lious so - tion she must and would re - sent.

be a man! The lov'd one kept on . . . running, and after him she ran! Two aged pi - ons ladies o'erheard what
treat near by. The prince, at first, believ'd not that his daughter was so sly, But when they had convinced him, enraged by



had oc - curred, And rushed to tell the fa - ther, with ma - ny a dam - ning word,
what he heard, His smote all things a - bout him, and tore his hair and beard.



Tempo 1.

7. Of his wild beasts
8. Suréna found

the keep-er, a dark-ey, call'd he there, With many an an- gry gesture, and many a vengeful air; ... He whisper'd some-
is irksome, and could not long en- dure, To be angry with her lov'd one for what he could not cure The fire within



a thing fearful to his astonished ear, And then his ... heart grew calm- er, his voice more soft and
her bosom could not be quench'd at will, So she made to Ben con- fess- ion that she adored him



clear.
still.

L'istesso tempo.

9. But scarce- ly had the lovers be- gun to taste their bliss, And lose their wits and senses in



many a loving kiss, When with roarings loud, terrific, that through the still air rung, Two wild beasts from the thicket rushed out and towards them [opens.



BEN JEMIN and SUREMA flee with genuine screams of terror. KANTCHUKOFF and STEIPANN appear as shadows with swinging sabres

Marziale.

IZZET-PASHA.

Two Russians! the play is new and good;
Zwei Russen, der Spass ist gar nicht schlecht;
 Due rus - si lo scherzo è o - ri - gi - nal,

Marziale.
 pp

LYMA. (aside.)

At last!
 Triumph!
 Et en!

Make those wild beasts appear; that would not be so bad!
der Mos-ko-wit als wil-des Thier, so ist es recht!
 fari ap - pa - rir quei be - ste - ver che non c'è mal!

Go on, then, go on, then—
nur wei - ter, nur wei - ter,
 in - nan - zi, in - nan - zi,

On us it smiles a-gain!
Die Freunde rücken an!
 à noi sor - ri - de già

Sweet li - ber -
Die Frei - heit
 la li - ber -

Don't you in - ter - rupt!
bleiben wir da - bei!
 non l'in - ter - rom - piam,

The play is good, ah ha! 'tis good, and makes me
Der Spass ist gut, ha, ha, sehr gut, und auch ganz
 lo scherzo è buon, ah, ah, e ri - de - re mi

LYDIA

ty,
scinkk,
th,
IZZET.

Come onward,
O ei-let,
In-naozi,

By your bold deeds the vic-t'ry is com-
Von Sieg gekrönt wird Eu-er muthes
Al vostro ardir vit-toria splende al-

laugh,
nea,
fa,

What's that noise, that dis-
Welch' Geschrei, welch' ein
Qual rumor, che scou-

Hur-rah,
Hur-rah,
Ur-ra,

Hur-rah,
Hur-rah,
Ur-ra,

RUSSIAN CHORUS.

STEPAK with 1st. Tenor. (Behind the Scenes.)

What's that noise, that dis-
Welch' Geschrei, welch' ein
Qual ru-mor, che scou-

TURKISH CHORUS.

What's that noise, that dis-
Welch' Geschrei, welch' ein
Qual ru-mor, che scou-

Now forward,
Nur vorwärts,
Vo-la-te,

O, soldiers brave, my heart exults with-
im Sturmschritt freudig fühl das Herz ich
O pro-di fero il cor m'e-sulta in

ple-ted,
Wagen,
ple-no,

Al-lah,
Al-lah,
Al-lah,

turbance !
Lärmen !
pi-glio !

Al-lah,
Al-lah,
Al-lah,

Hur-rah,
Hur-rah,
Ur-ra,

Hur-rah,
Hur-rah,
Ur-ra,

turbance.
Lärmen !
pi-glio.

Al-lah,
Al-lah,
Al-lah,

Al-lah,
Al-lah,
Al-lah,

Al-lah,
Al-lah,
Al-lah,

LYDIA.

- in mei!
schlagen!
 so - noi!
 IZZET.

Oh, help!
Herbei!
 à noi!

Oh, help!
Herbei!
 à noi!

Al - lah!

VLADIMIR. *Enters, dressed as an officer.*

Ly - dia, Julian, re - lief now is
Ly - dia, Julian die Hilfe ist
Ly - dia, Giulio l'a - i - ta

RUSSIAN.

Hur - rah!
Hur - rah!
 Ur - rah!

Hur - rah!
Hur - rah!
 Ur - rah!

Hur - rah!
Hur - rah!
 Ur - rah!

Hur - rah!
Hur - rah!
 Ur - rah!

TURKISH.

Al - lah!

Al - lah!

Pesante assai.

see tears down the sheet. The Russians are disclosed thronging the stage, with fixed bayonets. Repeat the garden wall is seen the entire city in flames.

LYDIA.

Rus - sia now in all her splen - dor shines!
Heil dir Russland in kri - stall - ner Pracht!
 Rus - sia fulge in tutto il suo splen - dor!

VLADIMIR.

hero!
nah.
quh!
 VLADIMIR (hiding behind JULIAN). For heaven's sake don't let him recognize me.

NURSID. BESIKA.
 DIONA. SULEIKA.

Al - lah, o'er us in thy splen - dor shine!
Al - lah, grosser Al - lah ret - te uns!
 Al - lah a noi brilla il tuo splen - dor!

IZZET.

Al - lah, on these Russian tral - tors fall!
Al lah strugli il rus - so tra - di - tor!

JULIAN.
 STEIFANN.

Rus - sia now in all her splen - dor shines!
Heil dir Russland in kri - stall - ner Pracht!
 Rus - sia fulge in tutto il suo splen - dor!

KANTSCHUKOFF.

[Musical notation for Kantschukoff's entrance]

Soprano.

RUSSIAN CHORUS.

Rus - sia now in all her splen - dor shines!
Heil dir Russland in kri - stall - ner Pracht!
 Rus - sia fulge in tutto il suo splen - dor!

Tenor.

Bass.

SPOKEN.

KANTSCHUKOFF.

Surrender yourselves without opposition. No one departs from here

Soprano.

TURKISH CHORUS.

Al - lah, on these Russian tral - tors fall!
Al - lah grosser Al - lah ret - te uns!
 Al lah strugli il rus - so tra - di - tor!

Tenor.

Bass.

IZZET.

This is my Kismet

Pesante assai.

[Musical notation for the final section, including piano and forte markings]

GENERAL KANTCHUKOFF. Where is she! where is Fatinitza!

JULIAN. Fatinitza has been carried off.

KANT. Fatinitza carried off! Just wait, Pasha! for that I annex all your wives.

SULEIKA. Exalted sir, we shall follow you with pleasure. [To IZZET] That shall be your punishment, you reform Turk!

THE OTHER WOMEN. Evett! Evett! Yes! yes!

IZZET. Mustapha, persuade them!

MUS. To hear is to obey! [*About to use his whip.*]

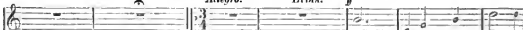
KANT. (striking MUSTAPHA with the knout). *Chorri vami* You son of a Turk! [*To the Officers*] Take the women with you. And you, Pasha, the knout for you!

IZZET. Oh, *Kismet! Kismet!*

Allegro.

LYDIA.

f

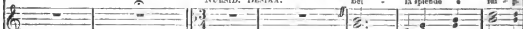


Oh, how through the gold-en

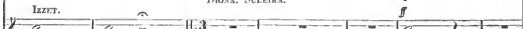
O wie ist das so char-

Bel la splende e ful-g-

NURSID, BESIRA.



DIONA, SULEIKA.



IZZET.



Al

Al

Al

lah!

lah!

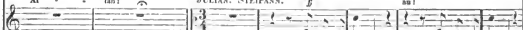
lah!

oh!

ou!

au!

JULIAN, STEIFANN.



SPOKEN.

KANTSCHUKOFF.

And the knout waits for the Pasha.

Ah, yes! the whiplash!

Nur mit der Knute,

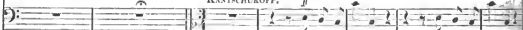
Ah, si la frus-ta,

Ah, yes, the whiplash!

Nur mit der Knute!

Ah, si la frus-ta,

KANTSCHUKOFF.



Hcr-rah!

Hur-rah!

Ur-rah!

Oh,

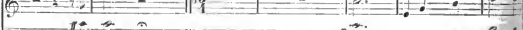
O

Bel

how through the gold-en

wie ist das so char-

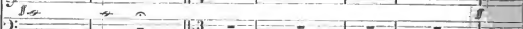
la splende e ful-g-



Al

lah!

Al



Allegro.



haze, Of joy, now stream the brilliant rays! 'Mid clashing of arms a-round,
mant, *O - ri - ent mit dem A - bendland* *geh'n von nun an Hand in Hand*
da del - la - le - ti - zia *Pl - ri - de,* *e dell'armi al so - ul - to*

oh! That in - fern - al Kis - met! oh! oh!
au! *Da ver-dammtes* *Kis - met!* *au!* *au!*
au! *Ma-le-det - to* *Kis - met!* *au!* *au!*

So well to the back 'tis ad - justed! Ah, yes! the whiplash! Ah, yes! the whiplash! So
pr - rirt man gleich auf die Mi - nute, *nur mit der Knute,* *nur mit der Knute* *pa-*
si dor - si mai scup - re s'ag - giusta, *ah, si la frusta,* *ah, si la frusta,* *al*

haze, Of joy, now stream the bril - lant rays, 'Mid clashing of arms around,
mant *O - ri - ent mit dem A - bendland* *geh'n von nun an Hand in Hand*
da del - la - le - ti - zia *Pl - ri - de,* *e dell'armi al so - ul - to*

lah! Dost thou not see? Al - lah!
- lah! *be - schüt - ze uns* *Al - lah!*
lah! *ne scer - ga tu!* *Al - lah!*

An- them from grate - ful hearts resound! Ar - dor, va - lor! laurels on
 ge - ei - nigt durch der Lie - be Bund! Ho - io zu recht
 so - gna di gio - jall can - ti - co! Ar - dir, va - lor, e non u

That in - fern - al Kis - met! oh! oh! oh!
 diese hollen Kis - met! au! au! au!
 infer - na - le Kis - met! au! au! au!

well to their back 'tis ad - justed! Ah, yes! the whiplash! Ah, yes! the whiplash! All form new
 - rirt man gleich auf die Mi - nute, nur mit der Knute, nur mit der Knute parirt man so
 dor - si mai semp - re s'ag - giusta, Ah, si la frusta, si, si la frusta, in rigli

An- them from grate - ful hearts resound! Ar - dor, va - lor! laurels on
 ge - ei - nigt durch der Lie - be Bund! Ho - io zu recht
 so - gna di gio - jall can - ti - co! Ar - dir, va - lor, e non u

Wilt thou not save?
 O ret - te uns!
 ma sal - va tu!

Al - lah! O my peo
 Al - lah! Die schenke
 Al - lah! O gra

bays, will crown these days, laurels and bays. Ah!....
Zeit *war Hil-fe da,* *war Hil-fe da,* *ach!.....*
 lor *si mie-te - ra,* *si mie-te - ra,* *ah!.....*

bays will crown these days, laurels and bays laurels and bays will crown these
Zeit *war Hil-fe da,* *war Hil-fe da,* *zu rechter Zeit* *war Hil-fe*
 lor *si mie-te - ra,* *si mie-te - ra,* *e nuovi al - lor* *si mie-te-*

Al - lah! Al - lah! Al - lah! in - fer - nal Kis-
 Al - lah! Al - lah! Al - lah! *ren sind*
 Al - lah! Al - lah! Al - lah! *me Kis-*

line, every Cor-po - ral, Captains, Majors all, every Ge-ne - ral, And the great Kantschu
gleich jeden Korpo - ral, *jeden Admi - ral,* *jeden Ge-ne - ral,* *und auch den Kantschu*
 star og - ni ca - po - ral, *og - ni uf - fi - cial,* *og - ni ge - no - ral* *anche il gran Kanciu-*

bays will crown these days, laurels and bays, laurels and bays will crown these
Zeit *war Hil-fe da,* *war Hil-fe da,* *zu rechter Zeit* *war Hil-fe*
 lor *si mie-te - ra,* *si mie-te - ra,* *e nuovi al - lor* *si mie-te-*

back, how it will ache! how it will ache! O my poor back, how it will
Schlag' *sind uns so nah,* *sind uns so nah,* *Al - lah die Schläg'* *sind uns so*
 lor *la schiena av - ra,* *la schiena av - ra,* *al gran do - lor* *la schiena a-*

yes!
ja!
a!

days!
da!
rā!

met!
wir!
- met!

- koff!

days!
da!
rā!

ach,
nah!
vra!

f

End of 2d Act.

THIRD ACT. CHIMES OF PEACE.

183

ODESSA.—In the summer palace of Gen. Kantchukoff. A magnificent hall, opening in background upon a very broad balcony, with a view of the picturesque domes, towers and spires of Odessa, together with a part of the harbor and sea. The palace is situated on high land. The hall is octagonal; has several entrances, two of which are in corners R. and L., background, and are approached by steps. The door R. leads to the palace chapel. Before the curtain rises, the ringing of bells is heard; also cannon-shots, with rolling echoes and military commands.

[When the curtain rises, LYDIA with the four women hasten across the scene on balcony. All gaze fixedly off R., and wave their handkerchiefs. LYDIA comes forward while the four women remain in the background.]

BELL SONG.

ANDANTINO maestoso con moto,

Piano.

(Bells on the stage.)

f

mf

p

pp

Ped.

tr

LYRIA.

Ho - ly bell,..... Whose peal out - ringing, Joy is bring - lug, I feel..... It ringing
 Glocken - klän - ge kün - den, Frieden, trö - stend klingt es, und weit - hin dringt es
 Sa - cro bron..... zo in uu con - cen - to di con - ten - to, fi - dar - ti cento al

O'er us its spell! Thou of peace..... art tho o - va - tion, The con - so - la - tion of
 mit hel - lem Ton. Fro - he Kun - de ist be - schieden dem gan - zen Land bis aus
 au - ra il suon! Sel di pa - ce la pa - ro - la si ebe con - so - la ti

wea - ry hearts! Chime on gal - ly! fur thy ringing Hope re -
 fern sten Strand. Al - len bringet Friedens - kün - de schon der
 fran - to cor, suo - na, squil - la, per to bril - la nuo - va

- newed Im - parts. But, a - mid the joy, can I re - joice! Comes to me sweet peace with
 Gio - cken - ton. A - ber hier im In - nern fragtes bang: Tönt auch mei - nem Her - zen
 spe - me an - cor! Ma poss' - lo di gio - ja pal - pi - tar? Vien pur me la pace a

pp

sooth-lug voice! Feels my soul in sor-row, Calm will be the mor-row! Hope and faith will
Frie-densklang! 1st ein freu-dig Hof-fen, auch für mich noch of-fen! Darf auch ich heut
 con-so-lar! sento io pur quest'al-ma ricompor-si in cal-ma! ri-dea me spe-

smile again! To this heart will fate my love restore! When shall I a-gain his face behold!
freuen mich! kehrt an mei-ne Brust auch er zu-rück, strahlt die Fried-ens-son-ne
 ranza è fà! Tor-nerà il mio beu a ques-to cor! quand'ei dol-co vi-so ri-ve-drò!

Will his smile il-lume this life once more— Dry my tears that fall un-told! Will the
Wird mein Sch-nen end-lich jetzt er-füllt, mei-ne Thrä-nen auch ge-stillt! Könn' ihr
 quan-do del suo ri-so lo splen-dor o il mio pian-to ter-ge-rò! Lo squil

chimes to Heaven as-cending, Bear a word of love for me!.....
Glo-chen die-sen Ant-wort sa-gen Könn' ihr das!.....
 lar ch'el ciel sen vo-la qual pa-ro-la a-vrà per me!.....

Ho - ly be - ! Thy peal out - ringing, Joy is bring - ing, Its sounds.... are fling - ing
 Glocken - klän - ge kün - den Frieden, trö - stend klingi es, und seist ihm dringt a
 Sa - cro bron..... zo in un con - cen - to dl con - ten - to, fi - dar..... ti sento al

O'er na their apell, their apell! Bim! bam! Sa - crod herald from a - bove An
 mit rei hel nem hel Ton! Bim, bam; Friede's tö - ne fort, wa
 au - re il suon! il suon! Bim, bam, sa - cro suono nun - zia - tor sei

thou of love, Ah! Yes, har - bin - ger of love, of love thou
 Ori zu Ori, Ja ach tö - ne fort, ach ja..... con Ori zu
 tu d'a - mor! Ah! si nun - zia - tor d'a - mor..... d'a - mor sei

art, Harbin - ger thou art of love!
 Ori! Tö - ne fort von Ori zu Ori!
 tu, nunzia - tor sei tu d'a - mor!.....

[LYDIA seats herself. The four women come forward: they wear becoming Russian costumes.]

STEPPAN (limps in with a cane. He bears the cross of St. George on his breast). A guest!

ALL (joyfully). Vladimir! Vladimir!

STE. No; his friend, the newspaper man!

LYDIA. What fortune! Perhaps he brings glad news.

JULIAN (enters r.; bows). At first glad news,—I live; then gladder news, *he* lives; then the gladdest news of all, he is close by!

FOUR WOMEN (joyfully). Allah kerim! he lives!

STE. (joyfully). He lives!

LYDIA (joyfully). At last, certainty: he lives! (Offers him a chair.) I hastened to come before him, princess, that I might find out the truth about a certain rumor,—that you are betrothed to a Prince Terchi—Shwerch—(sneezes) Hachool!

LYDIA. Swertikoff!

JUL. Swertikoff—correct. Is that true?

LYDIA. Yes and no. My uncle, who has won over the Grand Duchess Imanovana, wants me to marry him!

JUL. Poor Vladimir!

LYDIA. Rather say "Poor Swertikoff!" for I will never marry him, never!

JUL. Good enough! Well, Vladimir has deserved you. With the name of Lydia on his lips, he wrought heroic deeds at Plevna. You know I was with the Russians all through the siege.

STE. (stumbling to himself). Chortul! A reporter there while I— (pointing to his maimed foot).

JUL. Well, Steppan, how goes it?

STE. (shakes). Miserably, miserably! as you see. The devilish Turkish bullet! But the fair princess has taken good care of me here in the general's palace.

JUL. (staring himself by LYDIA). Well, how is the old gentleman? I hope the course of events has made him forget the divine Fatinitza?

LYDIA. On the contrary, he is possessed with the idea of finding his love again; and only in order to find an excuse to talk constantly about Fatinitza did he allow me to take these poor women into the palace.

JUL. What! The lovely collection from Izzet Pasha's harem in a Russian edition! (STEPPAN and four women withdraw to background.)

JUL. (to LYDIA). So the old gentleman is determined to marry you off this very day. I see it is high time that we should take an active part.

LYDIA. But how?

JUL. I hardly know how myself as yet. (Calls.) Steppan!

STE. Sir?

JUL. Announce me to the general. (The General is heard cursing in the most fearful manner behind the scenes.)

STE. The general is announcing himself. He has been so ever since the days of Rutschuk. Come, girls, let us get out of his way! (He extends both arms for the women to take. In going, business among the women of disputing for him.)

GENERAL KANTCHUKOFF (enters r.; is in uniform, but without epaulettes and sword; wears a Russian fatigue-cap). Chort vasm! Ten thousand lashes with the knout for this scamp of a chamberlain! What did I say!—ten thousand? No, twenty thousand—a hundred thousand—with the knout!

JUL. Ah, I see that our friend, the general, is as strong in his decimals as he was when before Rutschuk.

GEN. (sneezes). Rutschuk! (Sees JULIAN; calms down.) What! Hardy? (Hrarily.) Ah, my dear friend, welcome to Odessa!

JUL. Thank you, general!

GEN. What happy accident brings you hither to-day?

JUL. I came on with a part of the Plevna corps to describe their reception home. Six columns by cable!

GEN. Good! Now you can be a witness; but, first, a word to my niece. Lydia Imanovana!

LYDIA. Uncle!

GEN. Your betrothed, the Prince Swertikoff, has assembled himself in the reception-saloon. It is my wish that you welcome him.

LYDIA. But, uncle!

GEN. Don't contradict! you know me! Your betrothal is an act of gratitude on my part. Forty years ago he saved my life, when I was a lieutenant in the Caucasus.

JUL. If my computations are correct, then the youthful bridegroom must be at least fifty-eight years old.

GEN. (with satisfaction). You undervalue him. He is sixty-four. A brave man! In saving me, he lost an eye; and a fragment of a shell tossed away the greater part of his left ear, and made him nearly deaf.

JUL. If he is a shelled ear, he must be a cob.

LYDIA. And you will marry me to such an ancient ruin?

GEN. He is one of the best fellows in all Russia. In the good old days of serfdom he owned sixty-thousand souls.

JUL. And not much of a body.

LYDIA. I feel no calling to act the part of Ivy to this ruin.

GEN. Sorry for you; but you must marry him.

LYDIA. I shall scratch out both his eyes!

GEN. Impossible! he has only one eye.

LYDIA. Uncle, you are a monster!

GEN. Many have told me that; but somehow I could never believe it!

LYDIA. I shall carry my case to the Czar.

GEN. You can do that after the wedding, Lydia Imanovana. I have given my word to Swertikoff. You know me: so go and welcome him.

LYDIA. Never!

JUL. (in undertone). Obey him, princess; and in the meanwhile I will try to bring the old gentleman round.

GEN. Do not work me up, Lydia,—and go! Welcome Swertikoff, (calls after) and don't forget,—he can only hear with his right ear!

LYDIA. Well I shall scream such an energetic "No!" into it, that that also shall be made deaf! (Exit r.)

JUL. (aside). Fatinitza must help us again. (Aloud.) May I know, general, your reason for marrying off the princess so summarily?

GEN. You know it already, sir.

JUL. I?

GEN. Fatinitza is the reason.

JUL. (astonished). Oh!

GEN. Yes, my friend; you know that Fatinitza disappeared on that day, and left no trace behind her.

JUL. I remember. (Aside.) Because she was transformed back to Vladimir.

GEN. Hassan Bey, that Turkish rascal, abducted her.

JUL. So they say.

GEN. I know where she went to.

JUL. I am curious to hear.

GEN. (takes a paper from his pocket). I have offered a reward of one hundred thousand silver roubles for her. These posters are to be seen on every street corner throughout the Orient. (He unfolds a large poster, very loud in tone, printed in English on one side and in Arabian on the other; on the English side, the name "Fatinitza" and the figures "100,000 roubles" are plainly to be read.) All at once I received tidings, "She lives!"

JUL. (taken aback). Really!

GEN. And more,—just imagine my insane joy!—she is to be mine this very day.

JUL. Who?

GEN. Why, Fatinitza!

JUL. (aside). Can it be that Vladimir is up to another of his mad pranks?

GEN. (working up from his excitement to a pitch of the most extreme enthusiasm). Vuika, the Bulgarian spy,—the brave fellow!—has discovered her. He has already written me several letters,—this, this, and this here; and ten minutes ago I received these lines. (Throws all the letters but one on a table, etc., waving with excitement.) Just imagine my unspeakable joy! He writes—ha writes: (attempts to read the letter) Your Excellence—Your Excellence—Your—(Takes off his spectacles.) I cannot read; the letters dance before my eyes for very joy! (Gives JULIAN the letter.)

JUL. Allow me, general, Vuika writes.—

'TIS NOW THREE MONTHS.

No. 22.

Moderato.

DUET.

Moderato.

6
sempre. [pp]

1. 'Tis now three months that I have wan-der'd, Fair Fa-ti-her
2. The old Ba-shaw of No-gro-pon-to, Up-on-her
1. Um Fa-ti-nit-za's Spar-zu-fa-den, reist viel um-
2. Da ging der Pa-scha von Ru-me-lien an dem Ba-ti-
1. Già son tre me-si cho voia gi-ro la fa-ti-
2. Un di lì Pa-sch di No-gro-pon-to git-tò gli

- nit-za's flight to trace; In Cai-ro, Smir-na, gold I've
- threw his eyes, ooo day; He bought, not on his own ac-
- her ich in der Welt; in Af-ri-ka, Eu-ro-pa
- zar ein mal vor-bei, der Kauf-le sie fur frem-de
- nizza a rin-trac-eiar, Al-go-ri, Smir-ne, Cairo, E-
oo-ehl sù di lei, el la com-prò per al-terai

wan-der'd, And touch'd at many au-oth-er place. And such a
count, tho', And ship'd her off to Tu-nis's The So not
A-sien hatt' ich gen-ten auf-ge-ist Bey, ist es
Rech-nung spe-dirt Tu-nis sie zum Der Bey konnt
pi-ro niè pur ca-to-vi-si tar! Oh, lei fa-
con-to d'la spe-dia Tu-ni-gial Bei! Il lo nou

dog's life, lone and drea - ry, While seek - ing ber, did I en -
long in glad pos - ses - sion, Of in - di - ges - tion died, they
end - lich mir ge - lun - gen; zwar gra - sse Ko - sten hat's ge -
sie nicht lang be - hat - ten, er starb durch ei - nen Sturz vom
- ti - che son da - ca - ni che ri - eer - can - do - la - du
mol - to la go - det - te poi - ché mo - ri d'in - di - go -

- dure, From land to land I trav - el'd, wea - ry At last I
say; The son, who fol - low'd in suc - ces - sion, To his Mu -
- macht, sie ist durch vis - te Händ' ge - gan - gen, bis ich zu
Erford, nach we - nig Wo - chen hat sein Er - be dem Mu - schir
- ral, Pan - dö per molte e mol - to ma - ni ma pur al -
- stion, il fig - lio suo gli suc - ce - det - te e a un suo

KANTSCHUKOFF.

found her, fast and sure, 0 Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, What handling
- sbir, gave her a - way! 0 Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, What handling
Stan - de sie ge - brack, 0 Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, was hast du
sie als Frau ver - ehrt. 0 Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, was hast du
- in la ri - tro - vail 0 Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, te ne too -
muscir la dlede lu don | te ne too -

JULIAN.

rough, thou did'st ea - dure! And when I - sak - tscha was sub - ject - ed, The Ha - rom,
rough, thou did'st ea - dure! At rif - fle, this Mu - shik did set - ber, And A - ghi -
Al - les durch - ge - macht! *Beim Ue - ber - fol - le von I - sak - tscha verschwand sie*
Al - les durch - ge - macht! Von Mu - schir kauf - te sie ein Muf - ti, bracht sie dem
- cò di grosse as - sal! Al - lor che I - sae - cia fu es - pa - gna - tn da quel ser -
- cò di grosse as - sal! Ma - veh! il Mu - scir la mise al - lot - to o Aghi - a -

p *pp*

whence she dis - ap - pear'd, They sent her to Stam - boul, de -
- a - ga drew the lot, Next day, for naught, or scarce - ly
aus des Pa - schas Haus; die Räs - ler bo - ten sie in
Schel - kul Is - lam dar, der from - me Greis Stam - machi sie aus
- raglio ei - la spa - - ri, l'a - vean di la a Stam - bul me -
- ga la gua - da - - gior - no dopo a prez - zo

fz *pp* *3*

KANTSCHUKOFF.

- ject - ed, And sold her to a Ca - di fear'd Was sold to a
bet - ter, He swapped her to a Sheik, for shot! Put up at a
Stam - bul dann auf dem Skla - ven mark - te aus. Als Skla - ven zu
Hie - der zu sei - ner Wirth - schaft - rin nun gar. Als Wirth - schaf/Trin,
- na - ta o poi ven - - duta ad un Ca - di! Ven - du - ta, ca -
rot - to a un Scheik U - - lem la traf - ti - - cò! Al - lot - to gio -

fz *p* *f* *p*

6 6

191
JULIAN.

Ca - dl, whose eyes were blind. The Ca - dl fall'd, and off bo
raf - fle's too hard a lot! 'Twas with this last one, that I
Mark - te weelch' ein Ge - schick! Man hielt sie hoch im
gräs - slich, das ist zu viel! Ihm zahl't ich sie mit schwe - rem
- pl - te ad un Ca - di! Il sor Ca - di fo ban - ca -
- cata è trop - po dav - ver! Fu da co - stul che l'ha tro -

scram - bles, The Court cou - demn'd him in a dash, They led her
found her, And quick - ly brought her here gain. 'Tis strange with
Prei - se, und da das Geld her zien - lich so scollt' sich
Gol - de, hab' auf dem Dam - pfer sie ge - schaft, und seun - der
- rot - ta o il tri - bu - nal la se - quo - stro, fu al ba
- va - ta o vo l'ha por - to col va - por o stu - pl -

to the nar - ket sham - bles, And left her there on sale for
such temp - ta - tions round her, She pure and faith - ful doth for
lang kein Käu - fer fin - den, der sie zah - len könn - te
bar blieb die Hol - de trotz al - tres tren und tu - gend -
zar di poi cou - dot - ta ed lvi in ven - di - ta ro -
re - te, s'è ser - ba - ta im - ma - co - lata o fida o -

cash! They led her to the o - pen mar - ket, And left her
- main. 'Tis strange, that with temp - ta - tions round her, She puro and
- hast und wenn sie sich lang kein Käu - fer fin - den, der sie be -
- st, la fu al ha - - bar, es blieb die Hol - de trotz all - dem in
- gnor, e sta - pi re te, s'e ser - ba - ta im ma - co -

KANTSCHUKOFF.

To mar - ket they brought her, But no one had bought her, They knew not her
From Her - od to Pi - late, From Mushir to Bey, Still virtuous and
Kein Käu - fer, kein Käu - fer, das ist mir un - glaublich, es siegt ja Mü
Vom Muschier zum Muf - ti, com Muf - ti zum Bey doch wahr - te die
All' a - sta in mes - sa ni - un Phä com pri - ta, non l'hanno sti
Da Esoda Pi - la - to, dal Muscir ni Be - i o pa - ro ser

there ou sale, lor cash!
faith - ful doth, re - main!
- zah - len kann - te baar!
tren und zu - gend - hast!
ven - di - ta re - sö!
- la - ta o fi - dvo - gnor!

val - ue in vir - tues or cash!
faithful thou com'st back to - day!
- ho - nen ein sol - ches Ju - vel.
Hol - de die Tu - gend, die Treu.
- ma - ta ni glu - sto va - lor.
- ba - to bel lö - re ti sel.

O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za,
O Fa - ti - nit - za, Fa - ti - nit - za, Fu - ti - nit - za, Fu - ti - nit - za,
O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ta - nit - za,

Ah, how much
My love re -
was hast du
oh quanto
mi si rad -

1st. 2d. f

grief did'st thou en-dure!
-doub-les in my breast!
-Al-les durch-ge-macht!
-mair to no too-cob!
-doppia in sen l'a-mor!

-dure! O Fa-ti-nit-za, Fa-ti-nit-za, Fa-ti-nit-za, Fa-ti-
breast! O Fa-ti-nit-za, Fa-ti-nit-za, Fa-ti-nit-za, Fa-ti-
-macht! O Fa-ti-nit-za, Fa-ti-nit-za, Fa-ti-nit-za, Fa-ti-
-cob! O Fa-ti-nit-za, Fa-ti-nit-za, Fa-ti-nit-za, Fa-ti-
-mor!

nit-za, His love re-doubles in his breast!
nit-za, was hast du Al-les durch-gemacht!
niz-za, gli si raddoppia in sen l'a-mor!

nit-za, My love re-doubles in my breast!
nit-za, was hast du Al-les durch-gemacht!
niz-za, mi si raddoppia in sen l'a-mor!

JULIAN (*aside*). I hardly know what to say to this. (*Aloud*). According to this description Fatinitza appears to have been in pretty break demand.

GENERAL. But, in spite of all, she kept her troth, and withstood the blandishments of all Pashas, Muahirs, and Mullas. And the steamer from Constantinople is due to-day.

JULIAN (*aside*). I shall wait the next development with curiosity.

GENERAL. And so I marry Lydia to the Prince Swertikoff to get her out of my way.

JULIAN (*aside*). Aha!

GENERAL. You see, two women in the house,—that wouldn't work! But congratulate me.

JULIAN. Certainly, general. I tender you my most heartfelt sympathy,—only—

GENERAL. Only? *Cherri vassini!* What reason is there for an only?

JULIAN. You have perhaps forgotten that Fatinitza has a brother.

GENERAL. Had a brother,—I know,—an officer who fell at Plevna.

JULIAN. Oh, no! he lives, and made a hero of himself at Shipka. He came with the troops to-day.

GENERAL. Well, so much the better. He shall come to the wedding and witness our happiness. He belongs to the family.

JULIAN (*aside*). Everything is all right now! (*Aloud*). May I summon him, general?

GENERAL. Yes, as soon as possible. As for me, I will ascend to the palace-roof. The fresh air will cool the raging cataract of my excited blood. O Fatinitza! &c. (*Repeats the latter refrain, exit w. stormily.*)

JULIAN (*hurries to the balcony, and beckons below*). There! I first ha—
—and now—(*Goes to door R.*)

(LYDIA enters R., and advances.)

JULIAN. Ah, princess, you are already here! And he will come in a moment.

LYDIA (*joyously*). Vladimir?

JULIAN. If you follow my directions, he shall be yours this very day.

LYDIA. Impossible! My uncle has the Grand Duchessa Imanovna on his side.

JULIAN. And in my modest self you have the Grand Duke of the Przas on your side. Depend upon me!

(VLADIMIR enters from balcony—he has grown more manly, his moustache is heavier, and his face browner—in extreme ecstasy.)

TO THIS LOVING HEART.

No. 23.

TRIO.

Allegro con fuoco.

LIDIA. (with ecstasy.)

I fold thee once more, O
 Dich wie - der zu seh'n, o
 Ti stringo al mio sen mio

WLADIMIR. (with ecstasy.)

To this lov - ing heart I fold thee once more, O
 Dich wie - der zu seh'n, dich wie - der zu seh'n, o
 Ti stringo al mio sen, ti stringo al mio sen mio

love, a - gain thy form I see, My fate
 weich' ein himmlisch süß - ses Glück, ach ja
 dol - ce a - mor ti veggo al - fin, più no

no lon - ger I fear, Since it doth thee re -
 Gott hör - te mein Fleh'n, führt dich zu mir zu -
 non temo il de - stin, al - fin ti veggo an -

love, a - gain thy form I see, Naught else is so dear, Fate no lon - ger I fear, Since it doth thee re -
 weich' ein himmlisch süß - ses Glück, jetzt muß ge - gescheh'n, was bestimmt vom Geschick ich weich' nicht mehr zu -
 dol - ce a - mor ti veggo al - fin, non curo al - tro ben più non temo il de - stin, al - fin ti veggo an -

- store, ah! E'en Heav'n no sweet - er bliss can show, No great - er joy be - stow!
 - rick, ach! Dich wie - der - seh'n, ist Him - mels - lust ist mei - ne Se - lig - keit.
 - cor, ah! Il ciel no no il ciel non ha mag - gior fo - li - ci - tà.

JULIAN,

Now heart, and love, and smile, We'll let them rest a while, And some attention pay the un - cle, Who's not far a -
 Jetzt hei - ne Zärtlich - keit, es ist die höchste Zeit, bedenkt nur wo ihr seid, der On - kel ist von hier nicht
 Il sen, il ben, Fa - mor las - cia - mo - li per or, rif - let - tan do - ve stan lì zio non è di qua lon -

LIDIA.

E're I could see thee turn from
 Und wenn der Tod uns auch be -
 Pria che ve - der - ti tolto a

WLADIMIR.
 Should all th'in - fer - nal hosts com - bine To part us, her I'd not re - sign!
 Und käm' ein Heer von Teufeln her, nein, nie - mals weich' ich mehr von hier!
 Potria l'Inferno in - tier ve - nir non mi sa - pria da lei par - tir!

- way! Comes he to take his share,
 weilt, wenn der jetzt zur - de nah'n,
 - tan! Se giunge a ca - pi - tar,

It would disturb my
 das stör - te mei - nen
 no nasco un bell af -

me, Dear love, I fain would die with thee I
- droht, ja sterben will ich gern mit dir.
 me vorrei morir mio ben con te!

laughs.

plans, She fain would die then die and end it. Ah, ha, ah, ha, First, let's agree to -
Plan Die sol-len sterben, weil sie lieben, ha, ha, ha, ha, das ist durchaus nicht
- far! Lei vuol mo - ri - re? muja pu - re, ah, ah, ah, ah, ma pria conven-ga

- gether, That this is sharp cold weather, So if you think of liv-ing, Some heed to it be
praktisch und et - was ü - ber - tric-ben; Sie sol-len wei-ter le-ben, nud der da auch da-
me-co che que-ste sou fred-du-ro. A vi-ro-ro si pen-si e a ciò che far, con-

LIDIA. *ad libitum.*
Poco meno.

giv-ing. Since these spasms do not in-crease, But at the al-tar's foot will cease. Two short moments kindly
- ne-ben ja, das will ich ga-ran-tir'n, doch kei-ne Zeit ist zu ver-lie-r'n. Zwei Minu-ten lässt mich
- vio-ne af-fin che lo spa-si-mar a pie-di ces-si dell'al-tar! Duo mi-mu-ti con-ce-

tr tr tr tr tr tr tr tr Poco meno.

spare me, Not too great a boon is this, In brief, you then shall hear me. Tell him all my heart is
sci-len, das ist Al-les was ich will, ich wer-de mich be-ei-len, hab' zu sa-gen ihm gar
-de-te non è troppo in ve-ri-tà; in fret-ta m'u-di-ro-te dir-gli qua-nto in cor mi

JULIAN. *rall.*

his! Two short minutes. All straight! With my watch in hand I'll wait! 'Tis well I agreed! Two minutes and no more I
viel! Zwei Minuten! wohl an, doch ich schaue auf die Uhr! Ja, ja, ganz gut, um zwei Mi-nu-ten bitt ich
stai! Due minu-ti, sia pur, Col cro-nome-tro qui sto! Ebbene! ci sto! sol due mi-nu-ti, più non

fz *f* *p* *colla voce.*

Moderato.

need! When in the sky the bright stars gleam'd, I thought of thee, And sleeping,
nur! In still-der Nacht, bei Sier-nen-pracht, träumt ich von dir, du warst bei
völ! Al sein-ti-lar degli astri in ciel a te il pen-sier ve-nia fo-

Moderato.

pp

dream'd; And as I lay, I seem'd to hear thy breathing clear. When horrors dire of bat-tle's strife, I saw ap-
mir, an del-ner Brust, wie poch-te da mein Herz in Lust! Doch kaum erwacht hört ich von Schlacht und von Ge-
del, posarti al sen sognava e u-dir il tuo res-pir. Poi stragi e orror di bat-ta-gliar vedea appa-

affrettando un poco, *rallent. un poco.* *ben marcato.*

- pear, And then the dream to fado did seem, And I my beat - ing heart could hear! Tik-tak, tik-tak, tik, thus
 - fahr Entschwinden sear der Hol - de Trau'n, es poch - te lang im Her - zensraum: tik tak, tik-tak, tik, so
 - rit, e li sva - nir il sog - no d'or e pal - pl - tar sen-tiva il cor! tik-tak, tik-tak, tik, co -

affrettando. *rallent.*

on it went, tik-tak, tik-tak, tik, with firm intent, Ev - or readi - ly, ev - er steadi - ly, Till my breast was bruise'd and
 jing es an; tik-tak, tik-tak, tik, bald stärker dann; immer schneller mit un - ruh - voller Hast droht's die Brust zu sprengen
 - si balzar, tik-tak, tik-tak, tik, o martel - lar sempre ra - pi - do, sempre in-do-mi - to qual vo - lenso il son spea -

p rent, Tik-tak, tik-tak, tik-tak, resting not, tik-tak, tik-tak, up, down, forth and back, And I heard its panting
 Tik-tak, tik-tak, tik-tak, oh - ne Ruh', tik-tak, tik-tak, pocht es immer zu; lau - ter schlug es dann im
 Tik-tak, tik-tak, tik-tak, sempre più, tik-tak, tik-tak, bal - za sù e giù e n'u - dia fan - san - to

p Tik-tak, tik-tak, tik-tak, resting not, tik-tak, tik-tak, up, down, forth and back, And I heard its panting

mf *cres.*

crex. assai. *poco più.*

measure still resound, boom, boom, boom, boom, boom, boom, boom, boom, in un - ru - ly throbs profound.
Tak - te oh - ne fast, bum, bum, bum, bum, bum, bum, bum, mit Win - des - ei - le fast.
 me - tro ri - suo - bar, bum, bum, bum, bum, bum, bum, bum, in - do - ma - to pal - pi - tar!

measure still resound, boom, boom, boom, boom, boom, boom, boom, boom, in such un - ru - ly throbs profound.
Tak - te oh - ne fast, bum, bum, bum, bum, bum, bum, bum, so schlag's mit Win - des - ei - le fast.
 me - tro ri - suo - nar, bum, bum, bum, bum, bum, bum, bum, o in - do - ma - to pal - pi - tar!

crex. assai. *poco più.*

JULIAN.

See, the time's al - read - y wast - ed, Let us
Doeh die Zeit ist ü - ber - schritten, schnell zum
 Veda il tempo già pas - sa - to, facciam

VLADIMIR.

now some wisdom show; Thou art oth - er - wise in - vest - ed, She, an - oth - er's bride must go! A - las, speak,
Wel - ter kommen schaut, sonst wird sie trotz Flehen, Bitt - en, mit nem An - derneut ge - traut, Ach, sprich Ge -
 scance via di qua, al - tri - uen - ti sei bol - la - to sposa aun al - tro ella sen va! Oh! di, di -

LYDIA.

JULIAN.

is this tru - ly so! Ah! 'tis my un - cle's will you know! Yes, yes, the case is ve - ry
 - lieb - te ist das wahr! So will's mein On - kel der Bar - bar. Ja die Geschicht ist wun - der -
 let - ta, sa - ria ver! Ahimè! dol zio tal è'l vo - ler! Sì, sì, la cosa è sin - go -

Tempo I.

strange! For - got - ful, your wits are, That you are Fa - ti - nit - za, This un - cle will you
 bar! Der On - kel mit dir da, das heisst nit Fa - ti - nit - za, will sich noch heut ver -
 lar! Scor - dar - ti non de - i, che Fa - ti - nit - za so - i eil zio ti vuol spo -

laughing.

His bride! Ha, ha, ha, ha, ha, ha, ha,
 Er Braut! Ha, ha, ha, ha, ha, ha, ha,
 Sposar! ah, ah, ah, ah, ah, ah, ah,

Then I'm to be the bride! I wed! Ha, ha, ha, ha, ha, ha, ha,
 Somit wär' ich ja Braut! Ich Braut! Ha, ha, ha, ha, ha, ha, ha,
 La sposa dunque lo son! Sposar! ah, ah, ah, ah, ah, ah, ah,

marry! Why yes, he will you wed! thou'lt be his bride, Ha, ha, ha, ha, ha, ha, ha,
 wählen. Natürlich du bist Braut! Sie Braut! Du Braut. Ha, ha, ha, ha, ha, ha, ha,
 sare! Ma sì, ti vuol spo - sar! Sposar! Sposar! ah, ah, ah, ah, ah, ah, ah,

cres.

Poco meno.

ha!
ha!
ah! *ad libitum.*

ha! Two minutes on - ly wilt thou spare me! Not too much to ask is this. In brief, you then shall
 ha! Noch zwei Mi - nu - ten lass uns wei - len, das ist wahrlich nicht zu viel; ich wer - de mich be -
 ah! Sol due mi - nu - ti ame con - co - di non è troppo in ve - ri - tà, in fret - ta, me lo

ha!
ha!
ah!

A - nother!
 Schon wieder!
 Di nuovo!

p

rallent.

JULIAN.

affrettando.

hear me Tell her what my heart's state is! Well, so be it! All right, but be punc - tu - al to your
 er - len, schnell ihr sa - gen was ich will! Meinetoe - gen, es sei! Doch nicht ei - ne Se - cun - de
 cre - di vo dir quanto in cor mi stà! Dunque si - a, eb - ben, ma o - ra - to es - ser al

colla voce. *ff*

VLADIMIR. *accel.**rall. assai.*

word! I swear to you by cross and sword! Tho' distance did us part, I was with thee mind and
 mehr! Auf Of - f - zirs Pa - rol' ich schwor. In stül - ler dunkler Nacht, stets hab' dei - ner ich ge -
 dò! Te ne sia pe - gno la mia fe! Da te lon - tan o - gar' t'ebbio ca - ra in mente e in

p

MARZIALE.³

heart! 'Mid the flash of the swords, meeting in bold, hostile en - coun - ter, When the clash of the
"dacht! Im Ge - tümmel der Schlacht, wenn zu dem Sturm feindlicher Hei - ßen mit Trom - pe - ten und
cor! Tra il balen degli ac - ciar quando al ur - tar l'a - ste no - mi - ca neappel - la - va col

p

trumpet call sounded all else a - bove; hur - rah! In the heart of the fray, girdled by blood, ra - pine and
Trommelschall tönt das Angriffs - gnal, Hur - rah! mag im Kampfes - ge - wühl oft auch der Tod rings mich um -
bal - do suon delle trombe il fra - gor, ur - rà! del - la mis - chia noi sen cin - to di stra - gl e di

p

poco rall.

slaugh - ter, I be - held abi - ning clear and bright, the fair star of our
dread - en, dei - ne Lieb' war mein Ta - lis - man, dein Be - sits war mein
mor - te, ve - des ful - ger a me se - ren l'a - stro dei nostro a -

colla voce.

L'ISTESSO TEMPO.

love! And whether waves of crimson tide Came by turns ad-vancing on, Or backward flow'd on ev'ry
 Ziel. Ja wenn im Sturm wir a-van-cirt schwöbte mir dein Bild vor-an, und wenn manchmal wir re-ti-
 mor! E sia cho l'on-da dei guer-rier in cru-cen-to av-vi-cen-dar s'a-vanz! o co-da nel pen-
 rataplan, plan, plan, rataplan, plan, plan, rataplan, plan, plan, rataplan, plan,
 rataplan, plan, plan, rataplan, plan, plan, rataplan, plan, plan, rataplan, plan,
 rataplan, plan, plan, rataplan, plan, plan, rataplan, plan, plan, rataplan, plan,

L'ISTESSO TEMPO.

side, Still my thro'ts were full of thee; A voice in whis-pers said to me:
 rirt schlecht es wie-der rückwärts dann! Und klang Mu-sik, da sang ich mit:
 sier Feb-bi sempre in cor del par; o sus-sur-rag sen-tia-mi tu sen:

rallent.

side, Still my thro'ts were full of thee; A voice in whis-pers said to me:
 rirt schlecht es wie-der rückwärts dann! Und klang Mu-sik, da sang ich mit:
 sier Feb-bi sempre in cor del par; o sus-sur-rag sen-tia-mi tu sen:

rallent.

plan, plan, plan, ra-ta-plan, ra-ta-plan, ra-ta-plan, plan, ta-ta-ra-ta,
 plan, ra-ta-plan, ra-ta-plan, ra-ta-plan, plan, plan, ta-ta-ra-ta,
 plan, ra-ta-plan, ra-ta-plan, ra-ta-plan, plan, plan, ta-ta-ra-ta,

rallent.

plan, plan, plan, ra-ta-plan, ra-ta-plan, ra-ta-plan, plan, ta-ta-ra-ta,
 plan, ra-ta-plan, ra-ta-plan, ra-ta-plan, plan, plan, ta-ta-ra-ta,
 plan, ra-ta-plan, ra-ta-plan, ra-ta-plan, plan, plan, ta-ta-ra-ta,

a tempo.

March forward fear-less-ly, Now thy val-or prove; That standard-bear-er free
 Vor-wärts mit frischem Blut, Lieb ist dein Pa-nier, Vor-wärts mit kühnem Muth
 Tavan-za im-pa-vi-do, spiegal! tuo va-lor, Il ves-sil-li fo-ro

rum, rum, rum, rum, rum, rum, ta-ta-ra-ta-ta rum, rum, rum, rum,
 rum, rum, rum, rum, rum, rum, ta-ta-ra-ta-ta ta rum, rum, rum, rum,
 rum, rum, rum, rum, rum, rum, ta-ta-ra-ta-ta ta rum, rum, rum, rum,

a tempo.

March forward fear-less-ly, Now thy val-or prove; That standard-bear-er free
 Vor-wärts mit frischem Blut, Lieb ist dein Pa-nier, Vor-wärts mit kühnem Muth
 Tavan-za im-pa-vi-do, spiegal! tuo va-lor, Il ves-sil-li fo-ro

Lead-ing thee, is love! *ser - ser Lohn wird dir!*
che tu segnè a - mor.

Forward, with sword in hand, *Snite the hos - tile hand!*
Vorseürs hin aus zur Schlacht, auf der Feinde Macht!
t'a - van - za cor - ria vol sul ne - mi - co stuol, *A Dein un*

rum, rum, rum, ta-ta-ra-ta ta-ta ta rum, rum, rum, rum, rum, rum, ra - ta-pum,
 rum, rum, rum, ta-ta-ra-ta ta-ta ta rum, rum, rum, rum, rum, rum, ra - ta-pum,
 rum, rum, rum, ta-ta-ra-ta ta-ta ta rum, rum, rum, rum, rum, rum, ra - ta-pum,

cres.

heart, in - deed, shall be the conqu'ror's meed! *March forward, fear - less - ly,*
Lieb', dein Stern, denkt dei - ner in der Fern! *Vorseürs mit frischem Blut,*
 cor, fin al - lor, com - pen - so al vin - ci - tor! *Tavanza im - pa - vi - do*

ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta - ta!
 ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta - ta!
 ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta - ta!

Onward dash, and at -
avasciri, a - ta -
Atacoor, as-sul -

mf

Now thy val - or prove, That standard - bearer free Leading thee, is love,
Lieb' ist dein Pa-nir; *Vorwärts mit kühnem Muth* *sü-sser Lohn wird dir.*
 spie-gail tuo va - lor il ves-aill - 1 - fe - ro che tu segui ô amor,

-lack with courage bold, ta-ta-ra-ta-ta ta! To the charge, by and large, with vigor hold; ta-ta-ra-ta ta-ta
-girt mit Heldenmuth, ta-ta-ra-ta-ta ta! *Fusilirt, ca - no - nirt mit kal - dem Blut, ta-ta-ra-ta ta-ta*
 -tar seu - za ti - mor ta-ta-ra-ta-ta ta! ca-ricar, mitra gûar cou pien vi-gor, ta-ta-ra-ta ta-ta


Forward, with sword in band, Smite the hostile band, A heart, In - deed, Shall
Vorwärts hin - aus zur Schlacht, *auf der Feinde Macht,* *dein Lieb',* *dein Stern,* *dein*
 t'a - van - za cor-ria vol sul na - mi - co stuol, un cor fla al - lor com -

ta, We will strike down our foes with vigorous blows, ratapum, ratapum, ratapum,
 ta, *massakirt, sirangu-lirt mit Lö-wen-wuth, ratapum,* *ratapum,* *ratapum,*
 ta, a-mazzar, sterad - nar con grun fu - ror ratapum, *ratapum,* *ratapum*

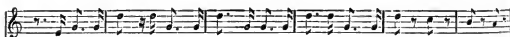
f *fz* *fz*



be the vic - tor's mood!
 dei - ner in der Fern.
 pen - so al via - ci - tor!



ratapum, pum, pum! The deeds of val - or we may spare, Or let the un - cle take a
 ratapum, pum, pum! Jetzt still mit eu - rer Ta - gfer - keit, bedenkt der On - kel ist nicht
 ratapum, pum, pum! Or lo pro - dez - ze la - sciam là, o che lo zio ci cog - lie.

We'll fight a - way, We'll gain the day, If cautious - ly our plans we lay, Yes, we will
 Das ist der Feind, den wir ver - eint, mit List noch schlagen müs - sen heut, mit schlan - ge
 Lo bat - to - rem, lo vin - ce - rem, se cauti o - prar sappiamo in - slem s'o - prar ap -



sharo.
 soelt.
 -ral



yes, ah!
 ach ja
 sì ah.....

gain the day. Yes, march forward fearless - ly, All our val - or prove, That standard-
Last ter - cius, d'rum vorwärts mit frischem Blut, Lieb' ist dein Pa - nir, vorwärts mit
 - pian in - stien, sì l'avanza in - pa - vi - do spiega il tuo va - lor, il ves - si-

trata - ta - ta,
 trata - ta - ta,
 trata - ta - ta,

Forward, with sword in hand, Smite the hos - tile
Vorwärts hin - aus zur Schlacht auf der Fein - de
 l'a - van - za cor - ria voi sul no - mi - co

bearer free, Lead-ing me, is love!
kühnem Muth sü - sser Lohn wird dir,
 - li - fo - ro che tu segui o a - mor.

Lead-ing thee, is love! Ra-ta-ta-ta-ta - ta, If cautiously our plans to -
sü - sser Lohn wird dir, Ra-ta-ta-ta-ta - ta, es gilt den On - kel zu
 che tu segui o a - mor, ra-ta-ta-ta-ta - ta, se caut'op - rar sapplam lu-

band, A heart, in - deed, shall be the vic - tor's need! If cautious - ly
 Macht, dein Lieb, dein Stern, denkt dei - ner in der Fern. Mit List vereint,
 stuhl, un cor, fla al - lor, com - penso al vin - ci - tor, Se cau - ti - siam,

If cautious - ly our plans we
 Mit List ver - eint, mit List ver -
 Se cau - ti - siam lo bat - te -

- gother we lay, We'll astound him, we'll confound him, ratapum, pum, pum.
 - krie - gen mit List, zu bekriegen, zu be - sie - gen, ratapum, pum, pum.
 - siem vin - co - rem, vince - ro - mo, batte - ro - mo, ratapum, pum, pum.

our plans we lay, Ah! yes, we know the way to gain the day!
 fort auf den Feind, es gilt mit List ver - eint zu schla - gen
 se oprar sap - piam, la vin - co - rem s'oprar sap - piam la - siem!

lay, we shall succeed and gain the day. Ah! yes, we know the way to gain the day!
 - eint, fort auf den Feind, fort auf den Feind, es gilt mit List vereint zu schla - gen
 - rem, se oprar sap - piam la vin - co - rem, la vin - co - rem s'oprar sap - piam lu - siem!

(LYDIA exits L. VLADIMIR accompanies her.)

JULIAN (*listening*, L.). Now, Vladimir, my boy, arm yourself with all the pride of your manhood. The general is coming. I will prompt you what to say.

GENERAL (*enter L.*). Smoke! smoke!

JULIAN. Where?

GEN. The steamer which brings me my darling. I hasten to meet her. (*Going, sees VLADIMIR*). Hal 'tis she—no, be—she in the masculine—Fatinitza!

JULIAN (*introducing him*). Lieutenant Vladimir Samoiloff!

VLADIMIR (*salutes*). General!

GEN. General? Oh, get out! none of that to me! Brother-in-law!

Come to my arms, my boy! (*Embraces him heartily*. To JULIAN.) Does he know?

JULIAN. No.

GEN. Then do not swoon with joy, youngster: in a few minutes more you shall see her again.

VLADIMIR. Whom?

GEN. Why, Fatinitza,—your sister!

VLADIMIR (*emphatically*). I don't believe it! I don't believe it!

JULIAN (*in undertone to VLADIMIR*). You had better believe it!

GEN. You shall know all! Of course, you shall be my adjutant with the rank of major.

VLA. Major?

GEN. Well, then, if that is not enough, I'll make it colonel.

VLA. (*joyfully*). Colonel! colonel! Oh, general!

GEN. Say no more! You must be colonel, willy nilly! Chortt vasm! Discipline must be maintained. And you must live here with us; must never leave us.

VLA. Oh, what happiness!

GEN. But at first (*ceremoniously*), colonel, have you parents?

VLA. Alas! I am an orphan.

GEN. So you are the head of the family?

VLA. Yes.

GEN. Then I have the honor to ask you for the hand of your sister, Fatinitza.

JUL. (*undertone*). Say, no; say she is engaged.

VLA. She is engaged.

GEN. Oh, I'll fix that! She loves me!

VLA. Impossible!

GEN. Barbarian! How can you compel your sister to enter into a repulsive marriage?

JUL. But, general, that is the way you serve the princess.

GEN. That is quite another thing: I am her uncle!

VLA. And I her brother.

GEN. Oh, don't be obstinate, colonel! Come! you consent. Come, help me out of this, Hardy. Fatinitza must be mine at any price. He may demand what he will; I will consent.

JUL. (*in undertone*). Ask for Lydia now.

VLA. Dare I venture?

GEN. Venture all you want.

VLA. You will be angry.

GEN. I angry? Do I look like a man who would get angry? (*Wrathful*). Chortt! and when I say at that, that I shall not be with it!

VLA. Well, then, I love the Princess Lydia Ivanovna, and ask for her hand.

GEN. (*enraged*). Chortt Vasm! The brass of the fellow! A miserable lieutenant presumes—

JUL. But he is a colonel.

GEN. Not yet. (*Rushes at VLADIMIR in a rage*). And his impudence he shall—

JUL. Look out! you are getting excited.

GEN. (*calmer*). Oh, no! You see I am calm, very calm!

VLA. Then you say yes?

GEN. No! the marriage is impossible! My niece is betrothed.

VLA. So is Fatinitza.

GEN. I am bound by my word.

VLA. I too.

JUL. Then how would it be if both gentlemen should try to induce the respective bridegrooms to withdraw?

GEN. Very well! Then kick your man out of doors.

VLA. You do the same with yours.

GEN. Yes; that is, no. I will find another way. My friend, Swertikoff, cannot demand that Lydia should sacrifice herself to a deaf old jackass like him.

VLA. And Captain Vasil is a too sensible man not to see that if Fatinitza loves you—

GEN. Yes, she does love me. And if you will swear—

VLA. What, general?

GEN. That I shall have your sister—

VLA. If you can find her—yes!

GEN. (*aside*). I have her at hand.

JUL. And if Fatinitza loves you—

GEN. She loves me madly.

VLA. And if she will say that in my presence—

GEN. She will! she will!

VLA. Then I will break off her engagement.

GEN. And I that of my niece—at once! (*Runs to door R., and calls*) Lydia!

(LYDIA enters R. in bridal dress, attended by the four women.)

GEN. Come nearer, my child. What I have once determined stands fast,—fast as iron. No contradiction! You shall not marry the Prince Swertikoff!

LYDIA. Why not, uncle?

GEN. The fool is too old for you. You will please make up your mind at once to marry Major Vladimir Samoiloff, who, I have reason to believe, is somewhat younger.

JUL. (*undertone to LYDIA*). Refuse.

LYDIA. Marry him? Why?

GEN. No why nor wherefore. You will please to love him at once, and make him happy. Embrace your betrothed! (*In undertone to JULIAN*). They must be married before Fatinitza arrives!

SERVANT (*enter R.*). The priest and the guests!

(Priests and guests enter. The latter all belong to the best society; the gentlemen in uniform, and the ladies in rich Russian costume.)

GEN. Welcome! Here is the bride! here is the bridegroom! Here you have my blessing; and now—right-about face—march!—into the chapel with you. When you are married, then I will introduce my bride to you. (*Aside*). No doubt of it: these tones announce the arrival of the fair Fatinitza! (*Goes to background excitedly. The wedding procession forms.*)

JUL. (*to VLADIMIR*). Make use of the favorable opportunity. I will ward off the recoil! Have you still the engagement-ring which the general placed on Fatinitza's finger?

VLA. Here it is. (*Gives it to him*.)

JUL. Good enough! I will take care of the rest. (*Exit R. hurriedly*.)

GEN. (*who stands on the balcony, and beckons down below, calls back*). What! are you not coupled yet? Forwards! double-quick—march! (*Music quicker, but still piano. The wedding procession marches into the chapel*.)

FINALE.

(GEN. K. VUIKA, Georgians, Russian male and female servants Afterwards JULIAN. At last VLADIMIR, LYDIA, and guests. VUIKA enters with chorus; behind him four Georgian men bearing a palanquin, which they hold over the fair FATINITZA, who is splendidly arrayed and closely veiled. R. and L. from her are two boys swinging gorgeous pom-poms; behind the palanquin four Georgian women. Two Georgians bring up the rear. The Russian servants follow, waving handkerchiefs and hats.)

PRAISE AND HONORS HIGH.

No. 24.

CHORUS AND FINALE.

Moderato marziale.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of staves. The first system begins with a piano (*pp*) dynamic and includes a trill (*tr*) in the right hand. The second system continues the melodic and harmonic development. The third system features a vocal entry for the KANTOR, with the lyrics "After your marriage I will present my bride to you." written above the staff. The piano accompaniment in this system includes a piano (*pp*) dynamic and a trill. The fourth and fifth systems conclude the piece with a final cadence. The score is marked with various musical notations including notes, rests, trills, and dynamic markings.

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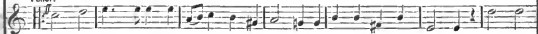
CHORUS.

Soprano.



Praise and bou - ers high to foreign charms we sing! Orders thus our chief com - mand - er. From far
Ju - bel - sang er - tön' der Fremden zum Empfang, weil es so uns ward be - foh - len die von
 Ab - bia plausi e onor l'e - so - ti - ca bel - ta, co - sì vuol chi ci co - man - da. Da lon -

Tenor.



Bass.



dis - tant shores a Russ, she has come to us. Praises sing, and sweet flow'rs bring! Orders thus our chief commander!
Asi - cus fernem Stranlkamin un - ser Land, thr er - tö - ne Ju - bel - sang, weil es so uns ward be - fohlen.
 - ta - ui ludi à noi movet più - si suoi, abbi a lau - ri, plausi e flor, vuol co - sì chi ci co - man - da!

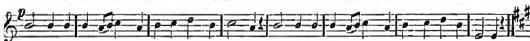


In her face shines every race, Says the chief commander! Vir - gin pure, of no - ble race! Says the chief com-
Höch - ste Anmuth dich umfless't, weil es so be - foh - len; sei als *Jungfrau uns be - grüsst weil es so be -*
O - gul grazia ha nido in lei, di - ce chi co - man - da; pa - ta ver - gi - no tu sei, di - en chi co -

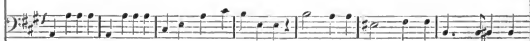
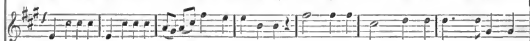
-mander. Bride fresh and fair as she, Or maiden, there can - not be, no, no!.....
foh - len; dir reis - geschmückte Braut er - löst un - ser Chor so laut, hur - rah!.....
-man - da. Spo - sa gen - til a to, don - zel - la te par non v'è, no no!.....



Brightly her sweet smile beam'd, A warrior's heart subduing; Won by her modest mien, Her smile was his un-do-ling!
Siegreich hat dei-ne Macht des Helden Hers be-zie-un-gen, nur deinen Schönheit Pracht ist die-sea Werk-ge-lungen.
 Del vi-so tuo'l ful-gor d'un pro-de ha'l oor con-qui-so, l'attrasse il tuo pu-dor, lo vinse il tuo sor-ri-so!



Fa-ti-nitza, Fa-ti-nitza, to thy charms we praises sing, Hon-ors and gar-lands of flowers to thee we're
Fa-ti-nitza, Fa-ti-nitza hat dies Wunder kühn vollbracht, sich' uns ver-cint, im Triumph dich ein-sa-
Fa-ti-nitza, Fa-ti-nitza, tri-on-fò la tua bel-tà, plau-si, co-ro-ne, a te sian lauri o



bring - ing I Fa - ti - nit - za, Fa - ti - nit - za, Thou know'st how wild beasts to tame; Loud praise we
 ho - len, Fa - ti - nit - za, Fa - ti - nit - za, hast selbst Thie - re zahm gemacht, Dir sei es
 ho - ri! Fa - ti - nit - za, Fa - ti - nit - za, fin le be - stie sal do - mar, a to sin

now thy fame, Thus or - ders our com - mand - er; mander; To thy beau - ty loud we
 Hoch gebracht, weil so es ward be - foh - len, foh - len, Höch - ste An - mach dich un -
 -plaus e onor, lo vuol chi ci co - man - da! manda; tri - on - fo la tua bel -

1st. 2d.

sing, Yes, to thy beau - ty loud we sing, And to thee wreaths of flowers, and lau - rel crowns we
Alles, d'rum sei als Jung - frau uns ge - grüsst, dir sei ein Hoch gebracht, ja Fa - ti - nit - za
 -tā, si tri - on - fö la tua bel - tā, a te sian plu - si, oner, co - ro - no, lauri o

bring!...
Hoch!
 flor!...

Prosa.

GENERAL (*approaches the stranger*). At last I shall behold thy lovely face again! Unveil her. Chorrt vasmil! A negress! Is it possible that you have grown black in the face all for love of me? Fatinitza! is it you?

VIKA. Her name is Fatinitza, sir: it is she.

JULIAN (*enters n. with a large letter sealed with black*). No! It is not she! You are a pack of miserable swindlers; for here—here is a letter from the genuine Fatinitza. (*VIKA withdraws to background with the false FATINITZA and the rest.*)

GENERAL. A letter? Quick! quick! (*Breaks the seal hastily—reads:*)—"Beloved, when you read these lines I shall no longer be among the living. My ardent longing for you has brought me to an early grave. I commit my dear brother Vladimir to your keeping. I enclose my engagement-ring, and regard myself as your betrothed on the other side. My last breath shall be the sweet name, Timofey Kantchukoff. Yours truly, Fatinitza."

Moderato.
KANTSCHUKOFF.

Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, ah! it was
 Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, so lieb! nur
 Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, ah! fu! l'a-

love that mur - der'd thee!
 köch - ste Lei - den - schaft!
 mor che t'am - maz - zo!

Dialogue.

GENERAL (repeats the refrain). Fatinitza! Fatinitza! &c. By thunder! I am deeply moved. What woman e'er so truly loved as to die with longing for one she missed?
JULIAN. But one (to audience) that never did exist! (At this moment STEIFARN enters with the four women and the wedding guests; then VLADIMIR and LYDIA.) The wedding is over!

Here is the happy pair!
VLADIMIR (to JULIAN). What have you done with Fatinitza?
JULIAN (to VLADIMIR). Killed her off. She'll never bother us again.
VLADIMIR (to JULIAN). Thank heaven! we are rid of her at last.
GENERAL. Come to my heart! Be happy!

LUDIA.

Love's ho - ly row U - nites us now I March forward
 Wir sind ver - eint, wir sind ver - eint. For - warts mit
 U - ni - ti siam, n - ni - ti - siam! Tavan - za lin-

VLADIMIR.

Love's ho - ly row U - nites us now I March forward
 Wir sind ver - eint, wir sind ver - eint. For - warts mit
 U - ni - ti siam, n - ni - ti - siam! Tavan - za lin-

JULIAN.

Tata-ra-ta rum, rum,
 Tata-ra-ta rum, rum,
 Tata-ra-ta rum, rum,

KANTSCHUKOFF.

Tata-ra-ta rum, rum,
 Tata-ra-ta rum, rum,
 Tata-ra-ta rum, rum,

Marziale.

pp *mf* *pp*
 fear - less - ly, Now thy val - or prove, That stan - dard - bear - er free
 fri - schem Blut, Lieb' ist dein Pa - wir. For - warts mit kuh - nem Muth
 pa - ri - do, spiegall tuo va - lor, il ves - sil - li - fe - ro

fear - less - ly, Now thy val - or prove, That stan - dard - bear - er free
 fri - schem Blut, Lieb' ist dein Pa - wir. For - warts mit kuh - nem Muth
 pa - ri - do, spiegall tuo va - lor, il ves - sil - li - fe - ro

rum, rum, rum, rum, rum, rum, ta-ta-ra-ta-ta ta rum, rum, rum, rum, rum,
 rum, rum, rum, rum, rum, rum, ta-ta-ra-ta-ta ta rum, rum, rum, rum, rum,
 rum, rum, rum, rum, rum, rum, ta-ta-ra-ta-ta ta rum, rum, rum, rum, rum,

Fa - ti - nit - za, ah!
 Fa - ti - nit - za, toll!
 Fa - ti - nit - za, ah!

Fatinit - za,
 Fatinit - za,
 Putiniz - za

Lead-ing thee is love, Love's star, with peace-ful mien O'er me shines a-
 sü - ser Lohn wird dir, mit Her - zens - lust ko - send Brust es
 che tu segui è a - mor, l'a - stro di pace ap - pien fulge à me a-

rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum, rum, rum, rum, rum,
 rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum, rum, rum, rum, rum,
 rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum, rum, rum, rum, rum,

oh!
 tod!
 oh!

Fa-ti-nit-za, why thus dost thou
 Fa-ti-nit-za du bist mir ei-
 Fa-ti-niz-za mor-to ti se-

rene. A heart, in - deed, is now the vic - tor's need!
 Brust, mein Lieb, mein Stern, ist mir nun nicht mehr fern.
 reu, e un fi - do cor com - pensa il vin - ci - tor!

rum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta
 rum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta
 rum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta

die! A - las! A - las! thus die! Ah why!
 John O Gott, o Gott, war das mein Lohn!
 rō! A - hime! A - hime! mo - ri per - che!

ff

March on - ward fear - less - ly, Now thy val - or prove, Thy standard -
vor - wärts mit frischem Blut, *Lieb' ist dein Pa - nir,* *cor - wärts mit*
T'avanza im - pa - vi - do, *spiega il tuo ra - lor,* *il ves - sèl-*

ff

ta, onward dash and at - tack with cour - age bold, ta - ta ra - ta - ta - ta,
ta, *avancirt,* *a - ta - quirt mit Hel - den* *muth* *ta - ta ra - ta - ta - ta,*
ta, *Auscar,* *as - salt - ar sen - sa il* *mor* *ta - la ra - ta - ta - ta,*

ff

Now with the whiplash, an op - er - a - tion I
Nur mit der Knu - te *nur mit der Knu - te*
Ma col - la fru - sta, *sè col - la fru - sta*

ff

No, no, there can - not be One so fair as thee! ra - ta - ta - ta, Who by thy
Sel Fa - ti - nit - sa dir *un - ser Dank ge - bracht* *ra - ta - ta - ta,* *du hast ein*
Don - na si - mil non v'è *Fa - ti - nit - za* *te, ra - ta - ta - ta,* *vi - ven - do il*

ff

No, no, there can - not be One so fair as thee! ra - ta - ta - ta, Who by thy
Sel Fa - ti - nit - sa dir *un - ser Dank ge - bracht* *ra - ta - ta - ta,* *du hast ein*
Don - na si - mil non v'è *Fa - ta - nit - za* *h te, ra - ta - ta - ta,* *vi - ven - do il*

ff

-bearer free, Lead - ing me is love, Love's star with peaceful mien
kühnem Muth sü - sser Lohn wird dir, vorwärts mit Hersens - lust
 il - fo - ro ebe tu segui è a - mor, l'a - stro di pace ap - pen

To the charge big and large, with vig - or hold, ta-ta-ra-ta-ta-ta ta! 'Tis in place to en
bombardirt, cano - nirt mit ra - schem Blut ta-ta-ra-ta-ta-ta ta! Liebe girri umg
 ca - rious, mitra - gliar con pien vi - gor, ta-ta-ra-ta-ta-ta ta! car-tizzer abba-

'Gaiest cru - el fate, 'twill give me conso - la - tion. Now with the
will trösten ich mich gleich in der Af - fu - se. Ja in der
 vo con - so lar - mi, del - la sorte in - gin - sta st en - li

charms a - part, won a war - rior's heart, ra-ta-ta - ta, And e'en in death's es - tate
liebend Paar glück - lich hier ge - macht ra-ta-ta - ta, Ju - belt aus vol - ler Brust
 tuo ful - gor vin - ce a un prode il cor, ra-ta-ta - ta, e nel mo - ri per - sia

charms a - part, won a 'warrior's heart, ra-ta-ta - ta, And e'en in death's es - tate
liebend Paar glück - lich hier ge - macht ra-ta-ta - ta, Ju - belt aus vol - ler Brust
 tuo ful - gor vin - ce a un prode il cor, ra-ta-ta - ta, e nel mor - ir per - sia

o'er me shines se - ren, A heart in - deed is now the victor's
ko - send Brust an Brust, mein Leib, mein Stern ist mir nun nicht mehr
 fulge a me so - ren, e un - do cor com - pen - sa il via - el

-brace, with ar - dor free, Thus may we guar - au - tee there will be one good year in
nir mit Her - sens - glut, übers Jahr, frisch bestellt, manövriert, ein ganz kleiner
 ciar cou llo - to ar - dor, e si può ga - ran - tir che sa - ran in un anno in

whiplash, yes, with the whiplash I per - haps 'twill drive the sor - row
Knu - te, mir in der Knu - te find Tröst ich für meinoun des
 fru - sta, si col - la fru - sta ap - pien lo mi con - so - le

Hap - py is thy fate, since here, all right, Two hearts in love u -
Fa - ti - nit - za hoch, ein Hoch, ein Hoch, sei dir mit Lust go -
 fausto è il tuo do - stin poi - ebb due cor u - nisel in dolce a -

Hap - py is thy fate, ra - ta - pum, ra - ta - pum, ra - ta - pum, ra - ta - pum, ra - ta -
Fa - ti - nit - za hoch ra - ta - pum, ra - ta - pum, ra - ta - pum, ra - ta - pum, ra - ta -
 fausto è il tuo do - stin ra - ta - pum, ra - ta - pum, ra - ta - pum, ra - ta - pum, ra - ta -

ff

meed. A faith-ful heart, a prize in-deed, a lor-ing
fern; mit dir ver-eint, mit dir ver-eint, mir gol-dig scheint, mir gol-dig scheint, des Him-mels
 tor, un fi-do cor, al vin-ci-tor, un fi-do

ff

meed. A faith-ful heart, a faith-ful heart, A prize in-deed, a prize in-deed, a lor-ing
fern; mit dir ver-eint, mit dir ver-eint, mir gol-dig scheint, mir gol-dig scheint, des Him-mels
 tor, un fi-do cor, un fi-do cor, al vin-ci-tor, al vin-ci-tor, un fi-do

ff

three. A faith-ful heart, a prize in-deed, Is sure-ly now the vic-tor's meed. A heart is
Held. In Lieb' ver-eint, in Lieb' ver-eint, Euch gol-dig scheint, Euch gol-dig scheint, des Him-mels
 tre. Un fi-do cor, un fi-do cor al vin-ci-tor, al vin-ci-tor, as fi-do

ff

off. From Ge-ne-ral Kant-schu-koff, from Ge-ne-ral Kant-schu-koff, From the gen-
*Hers als Ge-ne-ral Kant-schu-koff, als Ge-ne-ral Kant-schu-koff, als gen-
 er-als ge-ne-ral Kan-eis-koff, da ge-ne-ral Kan-eis-koff, da gen-als*

ff

-ante. A faith-ful heart, a prize in-deed, Is sure-ly now the vic-tor's meed, A heart is
*bracht, ein donnernd Hoch, ein donnernd Hoch, sei dir ge-bracht, sei dir ge-bracht, dir Fa-
 mor, Un fi-do cor, un fi-do cor al vin-ci-tor, al vin-ci-tor, un fi-do*

ff

pum, A faith-ful heart, a prize in-deed, Is sure-ly now the vic-tor's meed, A heart is
*pum, ein donnernd Hoch, ein donnernd Hoch, sei dir ge-bracht, sei dir ge-bracht, dir Fa-
 pum, Un fi-do cor, un fi-do cor al vin-ci-tor, al vin-ci-tor, un fi-do*

ff

ff

ff

heart is now the *vio* - - - tor's meed!
Herrlich-keit, die *Se* - - - *lig* - - - *keit!*
 cor compensa il *vin* - - - *ci* - - - *tor!*

ff

deed is now the *vio* - - - tor's meed!
Herrlich-keit, die *Se* - - - *lig* - - - *keit!*
 cor compensa il *vin* - - - *ci* - - - *tor!*

ff

warrior, Ge-ne - ral Kant - schu - koff.
 strenger Ge - ne - ral Kant - schu - koff.
 gründe Ge - ne - ral Kant - ciu - koff.

ff

deed is now the *vio* - - - tor's meed.
-nit-za sei ein Hoch *ge* - - - *bracht,*
 cor compensa il *vin* - - - *ci* - - - *tor.*

ff

deed is now the *vio* - - - tor's meed.
-nit-za sei ein Hoch *ge* - - - *bracht,*
 cor compensa il *vin* - - - *ci* - - - *tor.*

ff

ff

2

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